Famous Artists Course

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Famous Artists Schools, Inc.
Westport, Connecticut

lesson **15**

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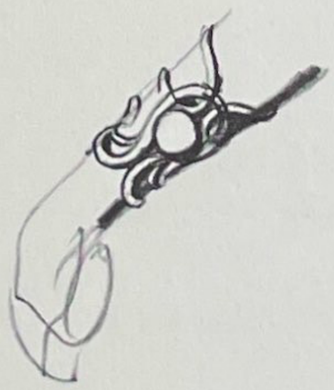
Samson and the Philistines



The function of costume and drapery

In the above picture by faculty member Austin Briggs, the costumes do much to place the scene immediately. His knowledge of drapery is skillfully brought to bear on the subject of his picture so that it becomes a real part of the design. The sketches of the helmets were done to familiarize himself with their form so that when he came to painting them he could do so with assurance. The three sketches of the draped arm were done from models, but as it finally appeared, it was not a copy of any one of the sketches — it was a synthesis of all three. Blindly copying a preliminary study of drapery, if it is not suited to the design of your picture, is wrong, for drapery, if it is to mean anything, must be made an integral part of the picture. The study of the dead soldier below, though not finally used in the picture, is an excellent example of how to describe a figure with drapery.

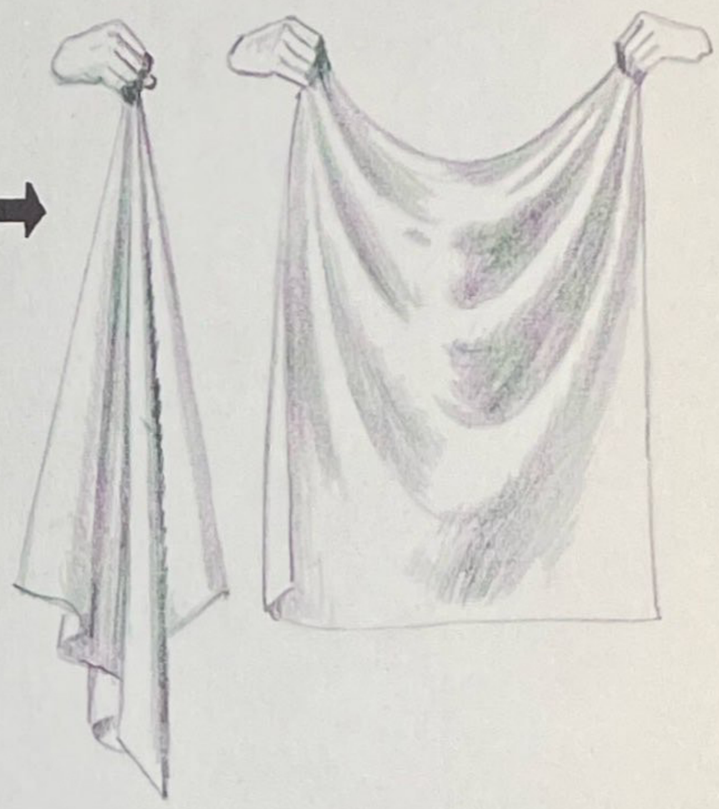
Drapery

The individuality and character of drapery is almost as important in the drawing of a figure as the figure itself. Cloth, by itself, is without any particular form or character, but in use, it becomes "alive" and it is this live action of cloth, which we call drapery, that chiefly concerns us here.

Many distinct kinds of folds are present in drapery, each of which must be analyzed before its character and individuality can be expressed. There are folds that clasp, radiate, curve, fall and dip. There are others that drop, lock and zigzag. But the structure of all these various folds is governed by several basic laws. If you understand and memorize them, you will have a sound, working basis for draping a figure or still life. The purpose of this first section of the lesson is to *study the principles* that determine the shapes of folds and to *learn to draw folds.*

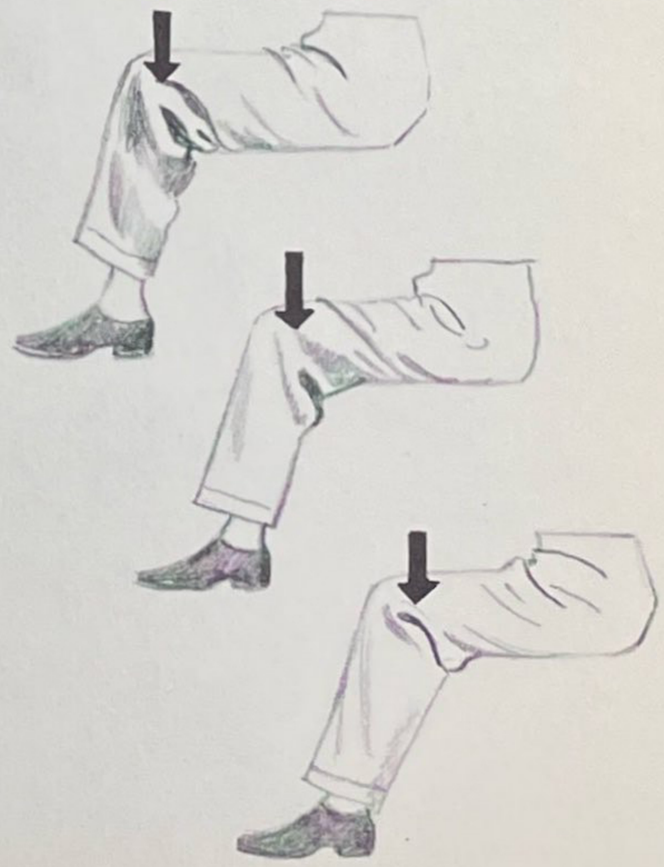
Laws of gravity

All folds are first governed by the laws of gravity. This can be proved in a very simple way. Hold a square piece of cloth in front of you and release it. It drops to the floor because of gravity and lies there inertly. *Its predominant characteristic is that it conforms to the flatness of the floor.* If you should drop it several times, this characteristic would not change — although the variety of folds may differ each time it is dropped. Now pick it up by an edge and hold it at arm's length. Pulled downward by the force of gravity, all the material falls toward the floor from the point where you grasp it. *This is its point of support* and you can see that folds of a definite character have developed. These folds are tubular or pipe-like and they hang vertically. You can repeat this simple experiment as many times as you wish and these pipe folds will always recur.



Now, take hold of the lower end of the cloth and lift it up until it is level with your other hand. Spread your hands slightly apart. Notice that folds of a different type, of a dipping or curving nature, sweep across from hand to hand. The slack in the center of the cloth is pulled down by gravity between your two hands — the two points of support. You could repeat this experiment endlessly and, while the details of the folds might vary, the character of the folds would always be the same. This is true because the laws of gravity and the principle of the point of support are at work.

In repeating a fold, only details change.



Laws of folds

While all folds are governed by the laws of gravity and by the point, or points of support, the character of the folds is, to a great extent, controlled by their function. With the addition of the principle of function, we actually have three things to remember: 1. *The laws of gravity,* 2. *Points of support and tension,* 3. *The function.*

Although folds may appear to be of a complex nature, they are not. Folds have, in fact, been classified according to a series of laws. The formulation of these laws became possible when it was learned that, under given conditions, predictable folds recur with only minor variations. For example, the marginal drawings on this page show the pipe-like folds falling from a *single point of support* and the curving folds when the cloth has *two points of support.* Under similar conditions these folds will recur constantly and from this knowledge general laws were formed. The folds may

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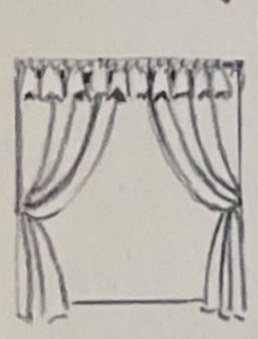
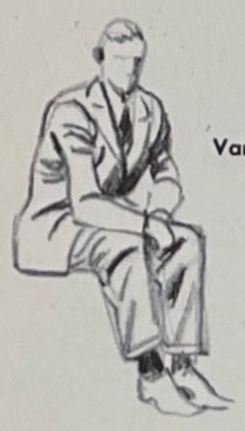
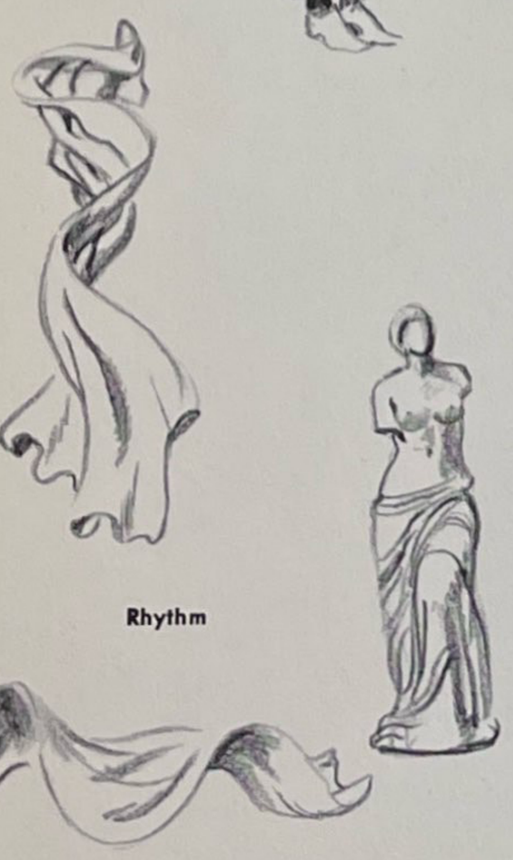
Form





Variety



Rhythm

vary in detail but the conditions that form them will not permit variations in their fundamental character.

Folds are classified according to seven basic laws. Their names, which indicate their function, are: 1. *Pipe,* 2. *Zigzag,* 3. *Spiral,* 4. *Half-lock,* 5. *Diaper,* 6. *Drop,* 7. *Inert.* You must thoroughly understand these seven laws because you are going to be constantly confronted with them. By understanding them, you will keep "out of trouble" when you are drawing and will not make meaningless marks indicating folds. The folds you draw will be decisive, directional and convincing. If you are drawing from a model, you will quickly recognize each type of fold and its function instead of copying the detail that meets the eye.

These laws were determined by the seven different functions of folds whenever cloth is *used.* If cloth is *used* as a drape over a figure, its function is controlled by the shape of the figure beneath and most of the seven laws *occur somewhere* on a draped figure. The depths of the folds are determined by the abundance of cloth in the slack areas between points of support or opposite the place of resistance. Remember, there is a factual reason for the behavior of each fold. They are *not* just a bunch of wrinkles. *They are governed by basic laws.*

Cloth conforms to the form beneath it. For example, a table cloth conforms to the form of the table. Folds in curtains are determined by points of suspension, tie-backs or fullness. Folds in a sleeve are determined by the arm beneath, *and at the same time* they contribute satisfactory definition to the structure of the underlying form.

Variety

Varieties of folds are not "new" folds; they are only modifications of one or more of the seven basic folds. These modifications are caused by slackness, fullness, tension and direction — *PLUS* the form of the structure beneath. In the human figure, many motions, attitudes and postures contribute to variety. The style, cut of a garment and the quality of material cause diversity. Groups of folds in one area will be contrasted by simple areas. Spiral folds will contrast with angular ones, and zigzag folds with half-locks as the tension and support points shift.

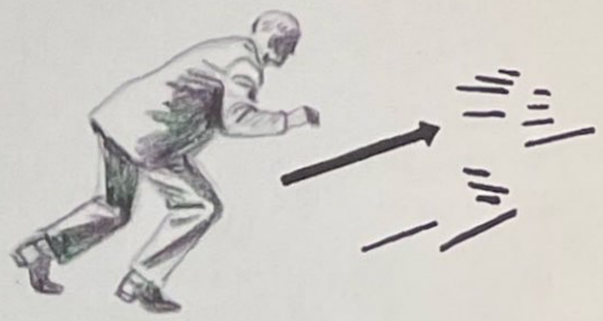
As we have told you many times in this course, *variety plus unity* is a requisite of art. You will find that in drapery, the variety in folds is always unified by the shape of the form beneath it. This is a fortunate thing because it automatically eliminates folds that have no meaning. Don't forget that variety in folds must have a purpose, and that purpose is determined by the function of the underlying form.

Rhythm

The rhythm of drapery can be considered in many ways. There is the pure harmonious flow of a fold. There is the rhythm of a group of diaper folds that meet and die away. There is the precise rhythm of pipe folds fanning out from their point of support, the repetition of zigzag folds diminishing in size, the free flowing folds of motion. Then there are all of these in contrast to one another, large against small, deep against shallow, ending in a harmonious rhythmic arrangement. All artists, from the earliest times, have used the rhythmic quality of drapery in paintings. It is probably the most rhythmic form.

Direction and emphasis

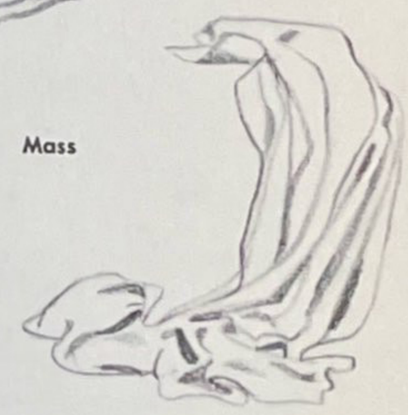
There are few forms that can *show direction* better than drapery. This happens because we readily accept the effect of gravity. The observer orients himself quickly by an angular direction, a vertical drop or a flowing suspension from point to point. Strain or resistance is quickly understood by tightness and direction of folds. The sharp, the graceful or the rhythmic flow of drapery in motion interprets speed and direction. Pressing your hand into a pillow will create radiating folds from a central point. We can quickly detect specific motions of the human body by the direction and emphasis that the folds create. There are recognized folds created by motions that are accepted by everyone. They become symbols of direction and emphasis.



Emphasis

The mass

A group of folds is not a mass of unrelated wrinkles. There is order among folds just as there is among any other forms. As in all art, good organization and relationship must be carefully adhered to. If the character of a draped form is best shown through a profusion of folds, then there "should be a profusion of folds." *BUT they must still be organized* and be logical in type and function, and they must reveal the nature of the underlying form. The mass of folds must not destroy the shape of the object beneath, and by mass we mean the total area of drapery regardless of its character, type or function. The mass must be consistent with the object it is draping; it must have composition, rhythm, tone, interval and texture—all the requirements of good design. All of the "activity" must not allow the folds to become important only in themselves. They should emphasize rather than dominate the form. The total form can many times be "lost" because of the interest in folds. To avoid this, study what the folds are doing as they relate to the form they are draping.



Mass

Procedure

It is best to proceed by looking at the whole mass of drapery first and by first catching the strongest emphasis, direction or curve. Then go on to the secondary or less important folds. This will keep you from losing the dominant fold and you will be proceeding in a logical manner. Do not become involved in detail before you have mastered the big problem. Detail is of no importance unless the basic structure and function is right. These must first be analyzed and understood. In this lesson we want you to *understand* the seven laws of folds. If you *understand* them, you have solved half of the problem of drawing them. But if you just look at the drawings and diagrams, you will be doing yourself an injustice. As you study these laws, always keep in mind these three things: 1. *The laws of gravity,* 2. *The points of support,* 3. *The function.*

First
The dominant folds

Second
The subsidiary folds

Gravity—support and tension—function

All drawing of drapery radiates from these three words. If you can fix them firmly in your mind, they will act as a cure for drapery trouble. Also, memorize the seven laws of folds.

1. Pipe 2. Zigzag 3. Spiral 4. Half-lock 5. Diaper 6. Drop 7. Inert

Now we will show you how to apply these principles and laws.

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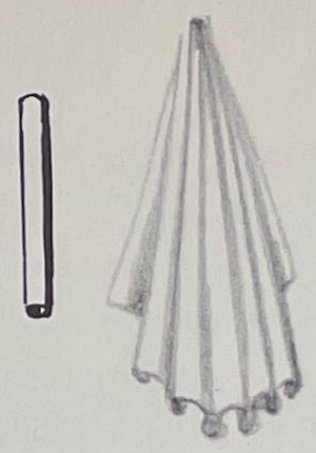
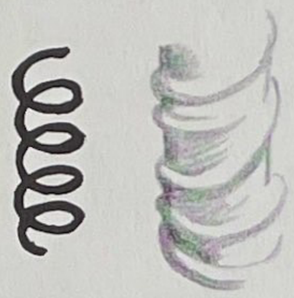
The laws of folds and their simple diagrams

Here are the geometric diagrams of folds. We show you these, stripped of all nonessentials, so that you may better understand the *basic* direction and structure of each one. Actually the different types of folds *do not* repeat themselves *exactly* — only the principles are repeated. These diagrams are the principles. We hope they will help you to see through the irregularities present in all folds, regardless of the type of fold, and allow you to see the structure.



Pipe fold
This is not an exact pipe, but a tubular-shaped fold. It must be drawn to have a cylindrical feeling.

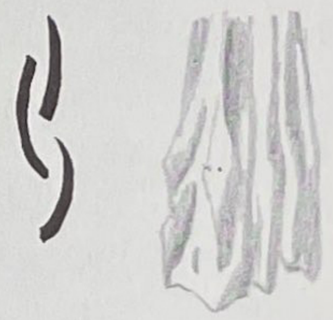
Zigzag fold
One fold is fitted into the next. The folds are usually contrasting in direction, are repetitive and interlock.



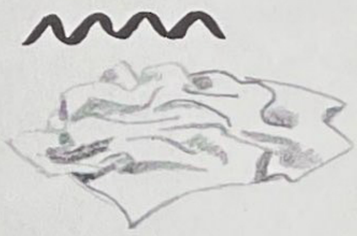
Spiral fold
This fold is usually tubular in structure, but has a feeling of continuity in an ascending or descending manner.

Diaper fold
This fold is triangular in shape, dropping away in a curving manner from one point to another on a horizontal line. Sometimes this has an angular, rather than a curved change of direction.

Half-lock fold
This fold is caused by a sharp change in direction. The emphasis is on the point where the direction changes and the slack areas meet.



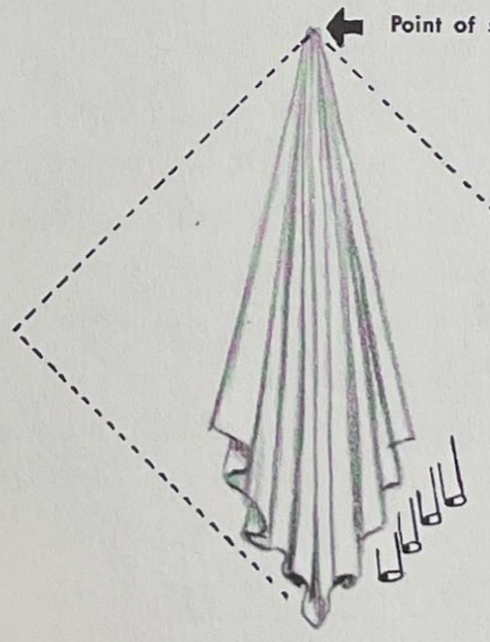
Drop fold
Irregular dropping, creates numerous types of folds in the process. The emphasis is on the **dropping** action rather than on the detail of the individual fold.



Inert fold
These folds are characterized only by the horizontal surface on which they are resting.

Pipe fold

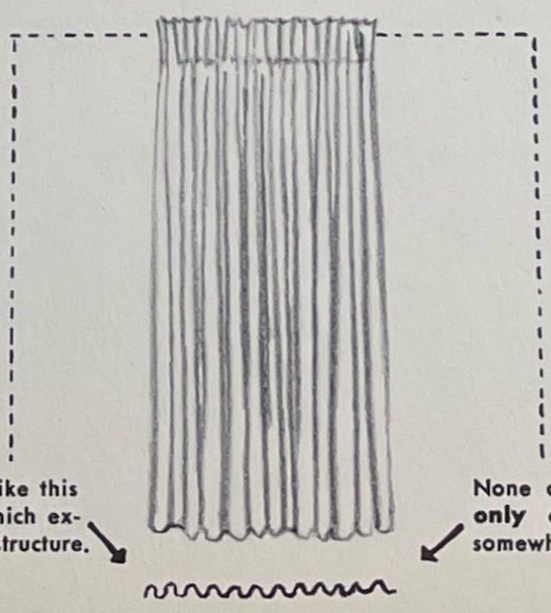
The pipe fold is the simplest form of drape. It usually occurs from *one* point of suspension or when pulled *between* two points. Always draw this fold with the understanding that it is the *condensing of a large area* of cloth into a smaller area. It is usually influenced by gravity and is under no strain, having a more or less smooth, even flow.


Point of support.
The dotted line indicates the approximate fullness of the cloth before gravity influences it.
The lower part of the folds shows their round, pipe-like structure.

Here we illustrate the pipe folds by stretching them between **two** points. The folds fan out and get larger at the center.

A drape or curtain is gathered together at the top.

This is the area of cloth that is condensed in the drape by gathering it at the point of support.



The cloth looks like this from the end, which explains the pipe structure.

None of the cloth is removed. It is **only condensed.** Cloth **must** go somewhere. It has to fold.

The fullness in this garment is gathered around the waist, which is the point of support. The pipe folds gradually fan out and radiate downward. Folds in a garment will vary in width when the action of the figure changes.

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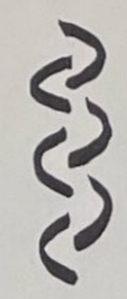
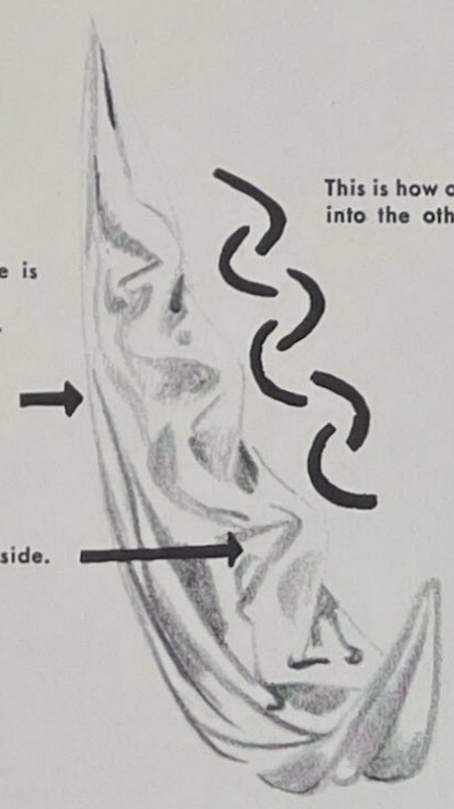
Zigzag fold

This fold usually occurs when a pipe fold is bent. The zigzag is on the slack side of the bend. This slack buckles in an uneven criss-cross way. It occurs because there is an uneven twisting of the fold that sets up a sharp, interlocking zigzag. These zigzags may not be even. The main thing is to keep the character and direction of the repetition.



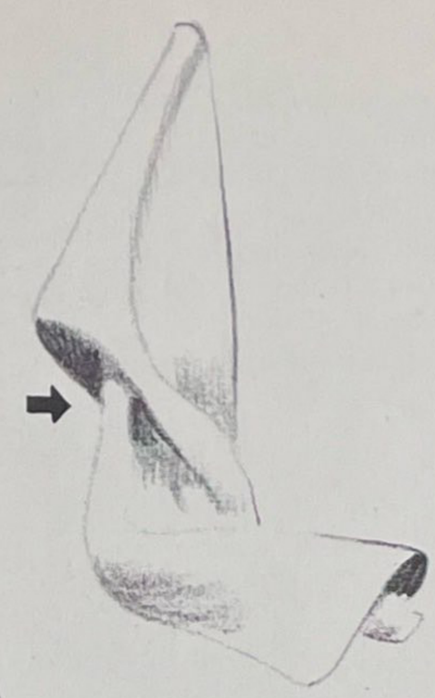


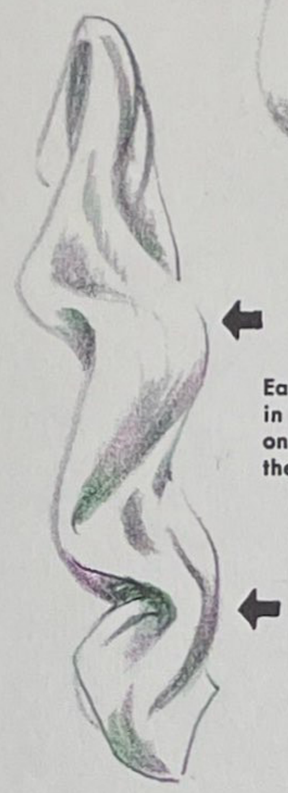
The underside is smooth and without folds.

This is how one fold fits into the other.

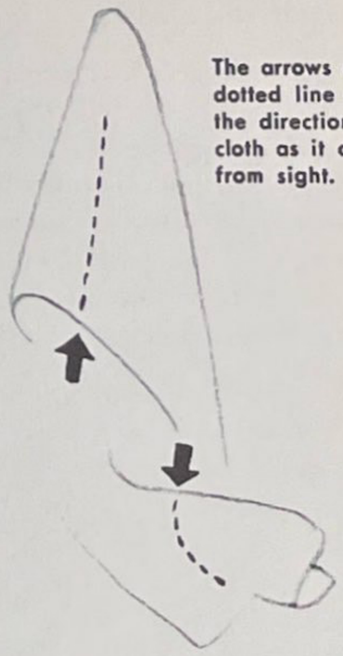
The slack side.

Study the way this part of the fold wedges into the next part.

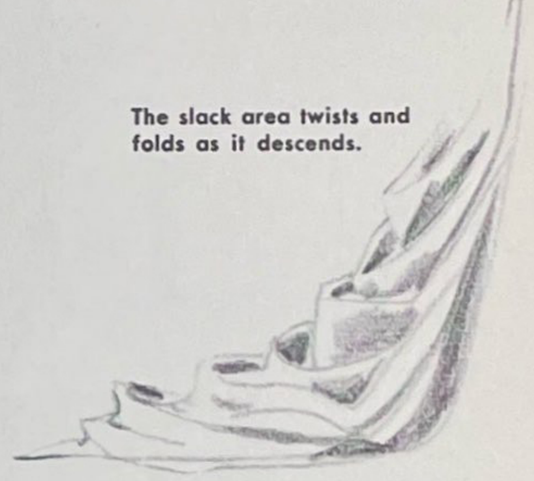




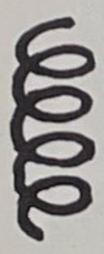
Each slack section folds in contrast to the next one. It is caused by the twisting of the cloth.



The arrows and the dotted line show you the direction of the cloth as it disappears from sight.



The slack area twists and folds as it descends.

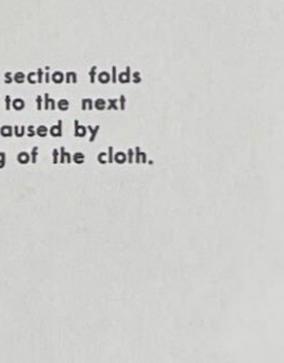


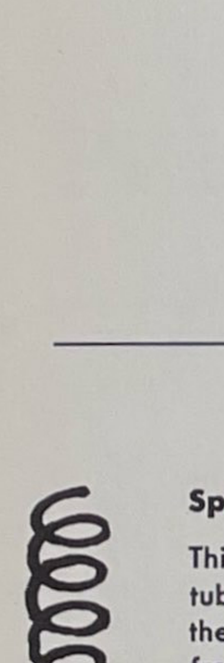
Spiral fold

This fold is usually wrapped around a tubular form. It will change direction as the points of support and tension vary from place to place. Sleeves and trouser legs present good examples.

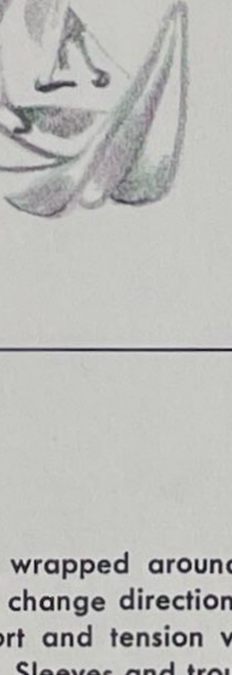
Notice how the spiral fold follows the form and changes its angle where the form changes its direction. When drawing, follow this "through" in the manner shown in the diagram in the upper right.

The direction of the spiral is toward the **slight** tension. If the tension increases, the spiral will tighten. Spiral folds must appear to revolve around a form. Study the diagram and see how the dotted lines follow the spiral around the unseen side of a form.

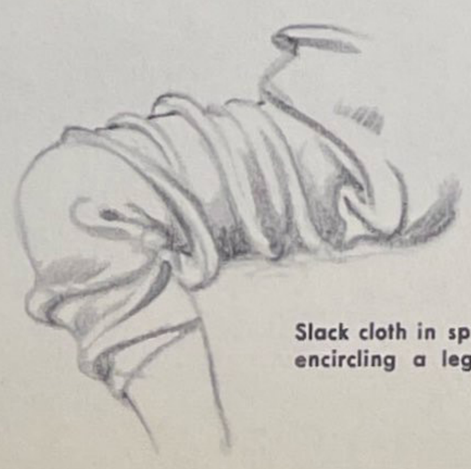




A tubular piece of cloth is placed around a cylinder with about the same amount of slack found between a sleeve and an arm.



The amount of cloth is not reduced but condensed into a smaller area. It cannot leave the cylinder and consequently it begins to spiral as it is condensed. This is caused by the restriction of the slack between the cloth and the form.



Slack cloth in spiral form encircling a leg.

By twisting, cloth can create spiral forms in itself and have no solid form underneath it.

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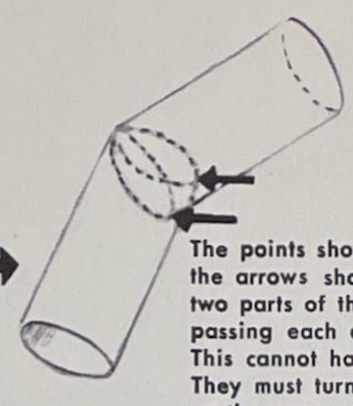
Half-lock fold

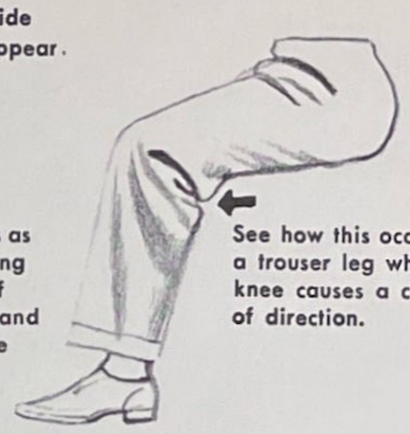
The half-lock fold occurs when tubular or flat pieces of cloth change direction. The fold always occurs on the slack side. To draw the half-lock, first sketch in the general form of the drape. Next mark the angle of the turn. This is where the half-lock occurs. Then draw the rise and turn of the excess cloth as it folds in and out of sight.



The points shown by the arrows show the two parts of the cloth passing each other. This cannot happen. They must turn back as they are parts of a single continuous flow of material.

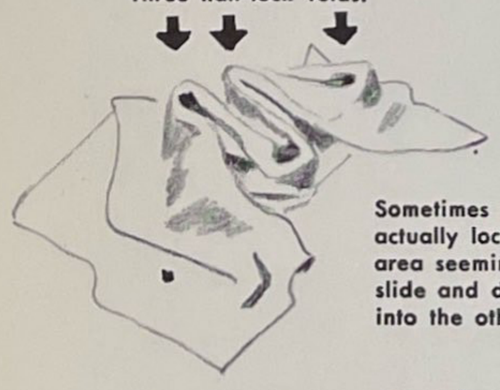
The slack side cannot disappear.

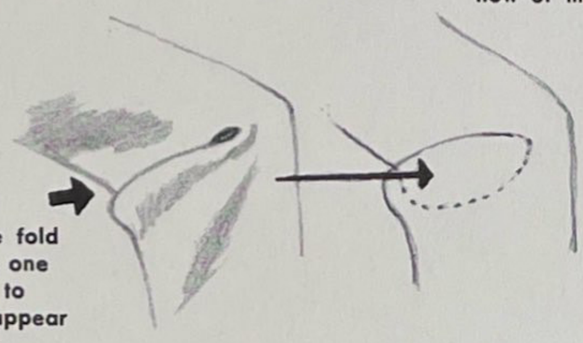
The cloth half-locks as it meets the opposing slack area. Part of the fold is inside and part appears to be on the outside.



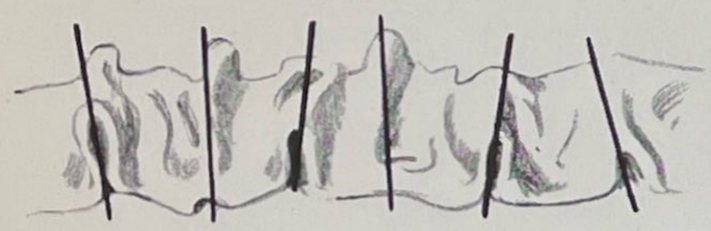
See how this occurs on a trouser leg when a knee causes a change of direction.

Three half-lock folds.



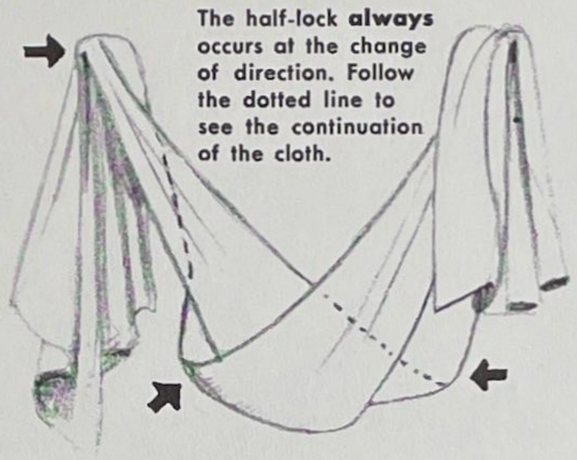


Sometimes the fold actually locks, one area seeming to slide and disappear into the other.

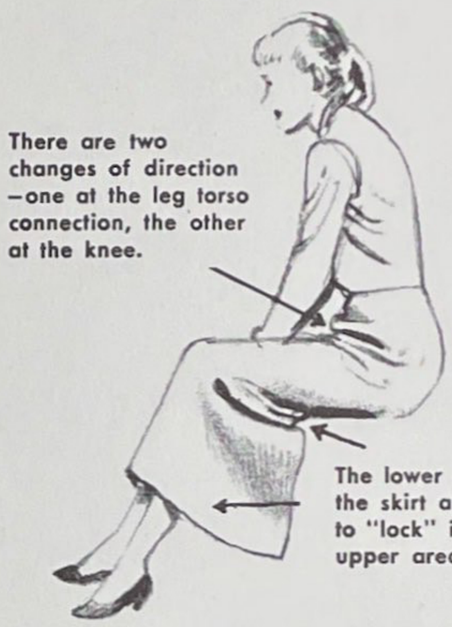


Notice that the angle and direction of these half-lock folds are only slightly irregular. The change of direction here is mostly in the fold itself caused by the slackness in the cloth.

Double half-lock.



The half-lock **always** occurs at the change of direction. Follow the dotted line to see the continuation of the cloth.

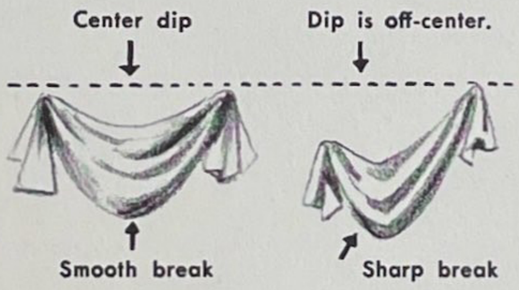


There are two changes of direction —one at the leg torso connection, the other at the knee.

The lower area of the skirt appears to "lock" into the upper area.

Diaper fold

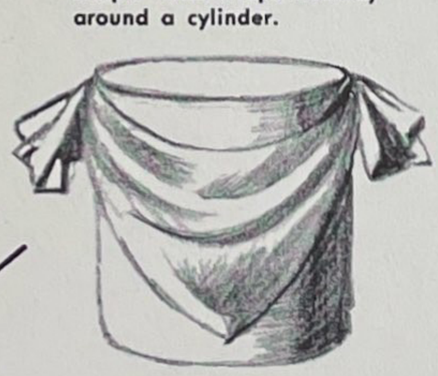
From *two* points of support, the diaper fold occurs at the break or turn of the cloth. This is usually on a wide, flat surface, rather than on a tubular piece of cloth. Always draw this, accenting the sweep of the curve. The top of the curve is usually sharp, and the lower side of the fold is softly shaded. The angle and roll of the fold will change in character with different qualities and weights of material. As the points of support vary, the angle of the dip changes. See the diagram on the right.

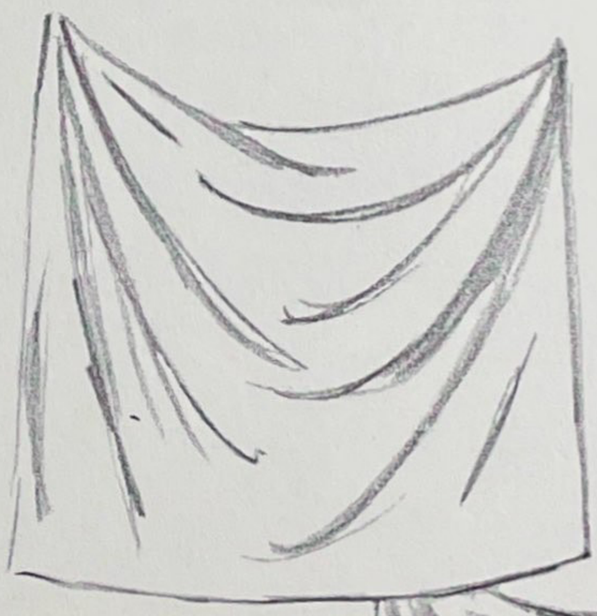


The angle breaks or turns at the center when the points of support are horizontal. Otherwise the turn will favor the lower point of support and will break more sharply and with a more decided angle.

An angular view of a diaper fold.

Diaper folds drape halfway around a cylinder.

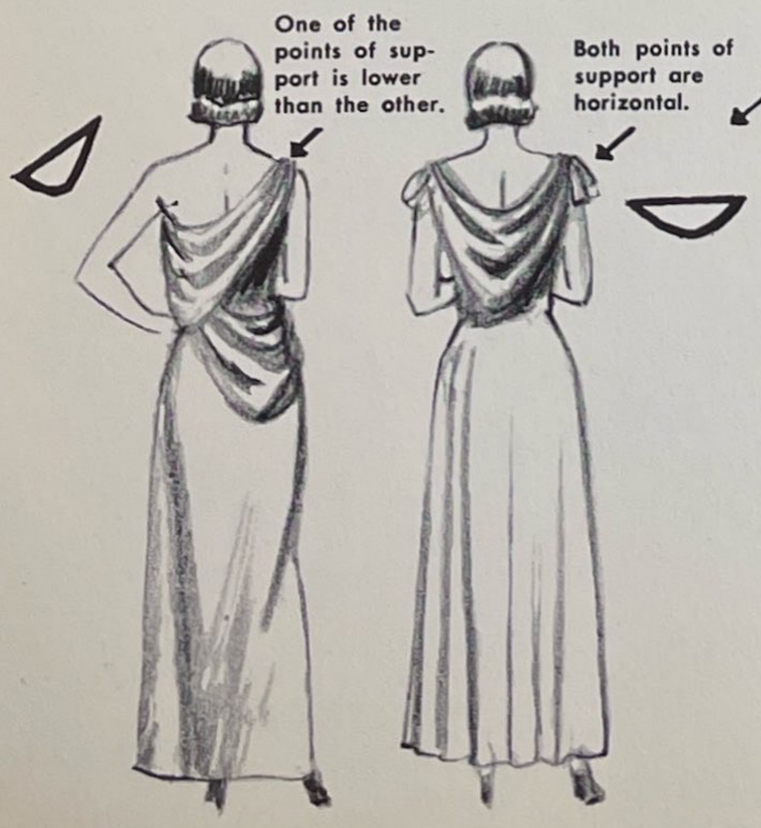


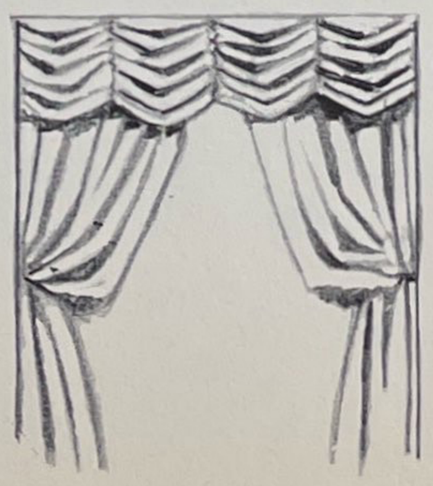


When drawing a diaper fold, start by getting the "sweep" of the fold in all of its rhythmic qualities. Then proceed to model it with shading **without** losing its direction and character.

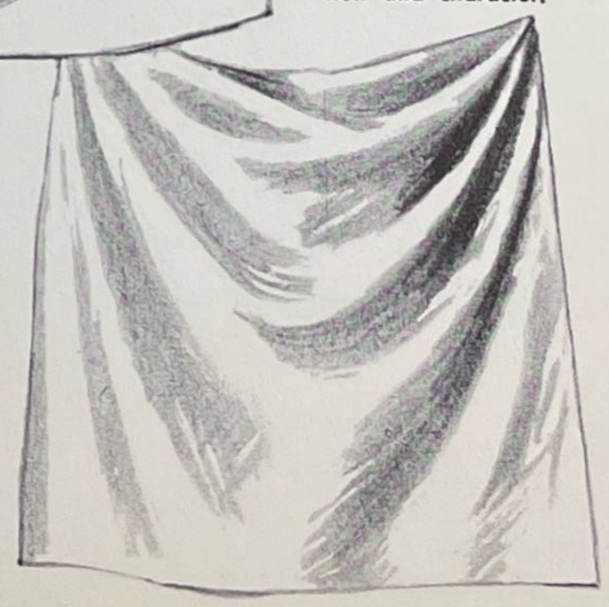
One of the points of support is lower than the other.

Both points of support are horizontal.





A series of diaper folds in curtains.



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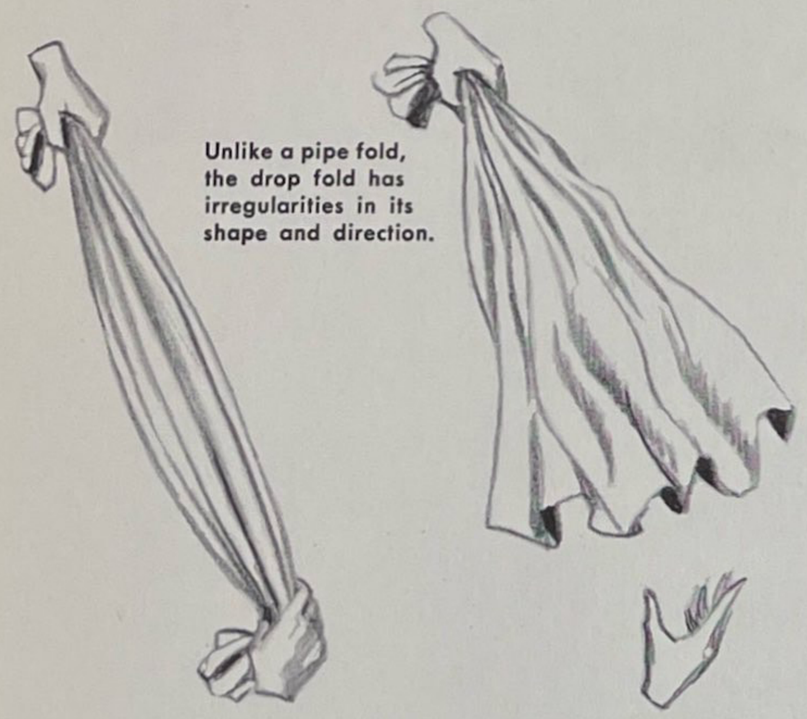
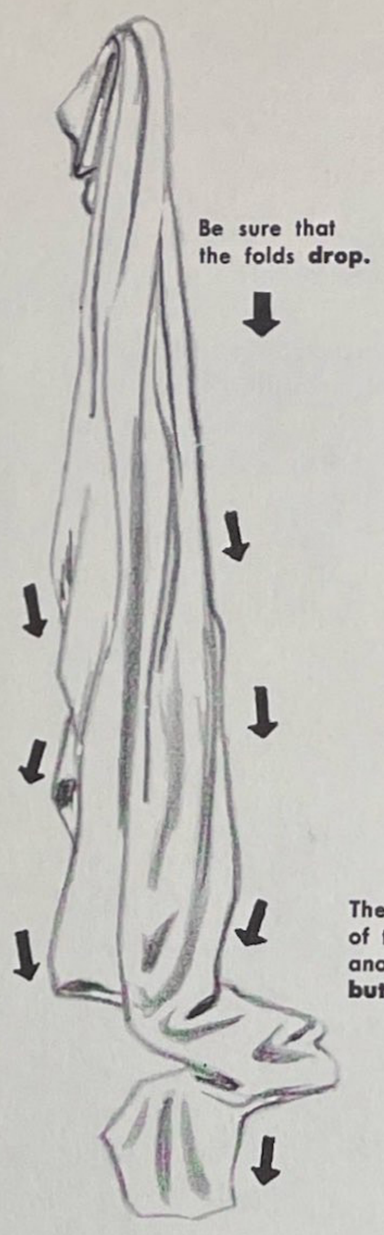
Drop fold

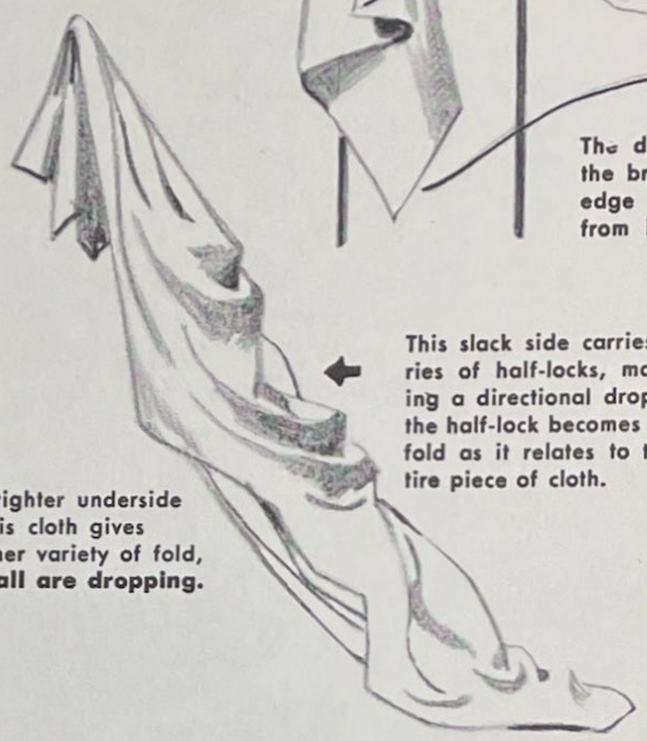
From a point of suspension, the drop fold twists, turns and staggers. Sometimes it hangs straight, like a pipe fold. At other times, a curved edge will give it a spiral effect. The important characteristic is that *it is dropping* – regardless of small folds that occur during the process. Drop folds will contain small zig-zags, spiral, and half-locks – but they all contribute to the entire drop of the cloth.



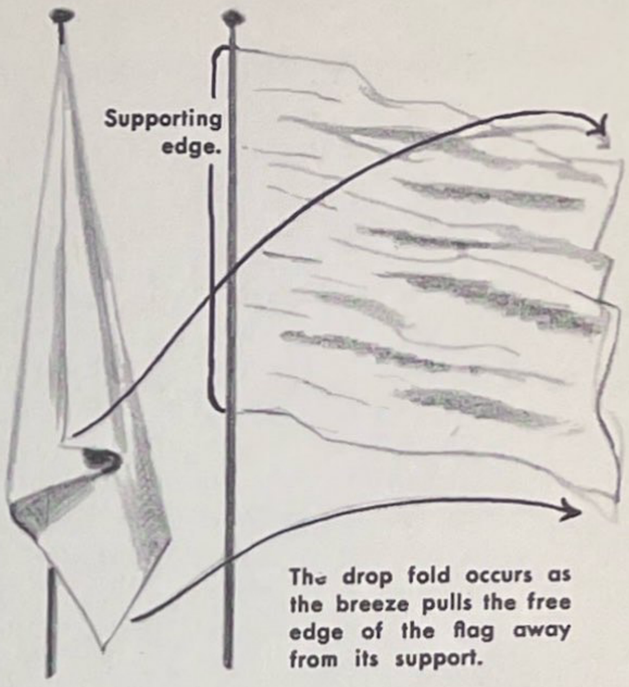
Unlike a pipe fold, the drop fold has irregularities in its shape and direction.



Be sure that the folds **drop.**



The tighter underside of this cloth gives another variety of fold, **but all are dropping.**



Pulled by gravity, a flag hangs in a series of pipe-like drop folds.

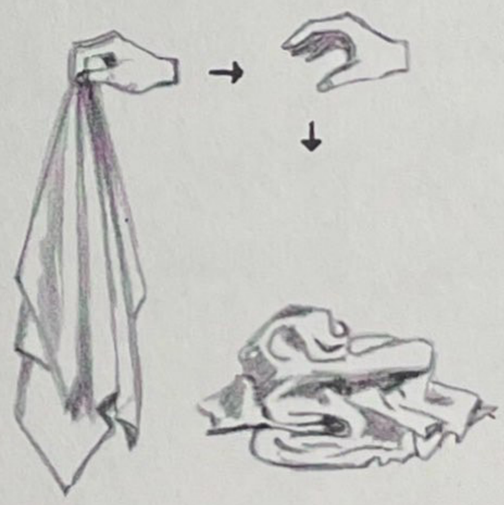
Supporting edge.

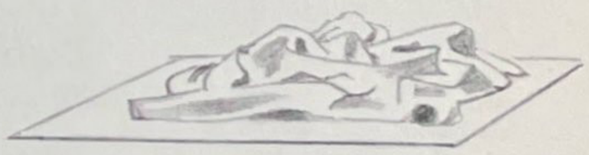
The drop fold occurs as the breeze pulls the free edge of the flag away from its support.

This slack side carries a series of half-locks, maintaining a directional drop. Here the half-lock becomes a drop fold as it relates to the entire piece of cloth.

Inert fold

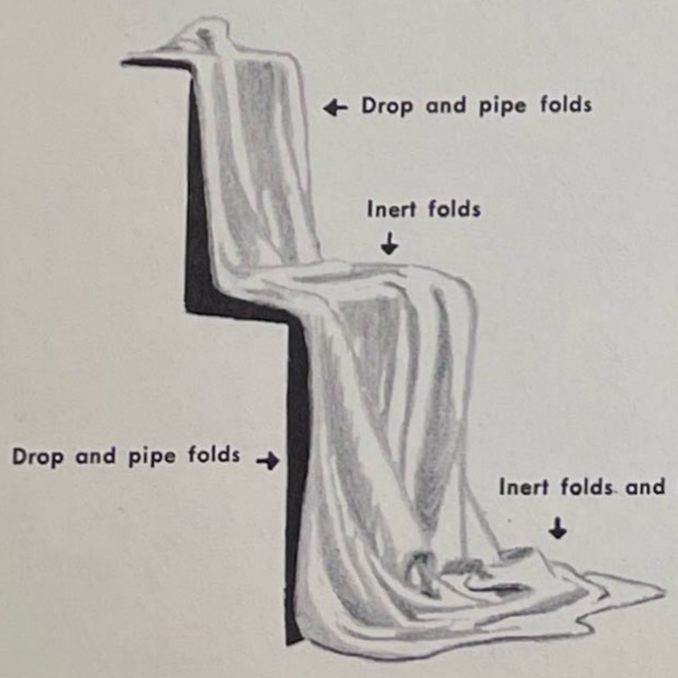
The best explanation of an inert fold is to call it a "dead" fold. We say this because it is not active, or in use, but lies inertly. It can have all manner of individual folds on its top surface. Its basic characteristic is that it is lying limp, on an inactive surface. Its over-all feeling and direction will be characteristic of the surface upon which it is resting.

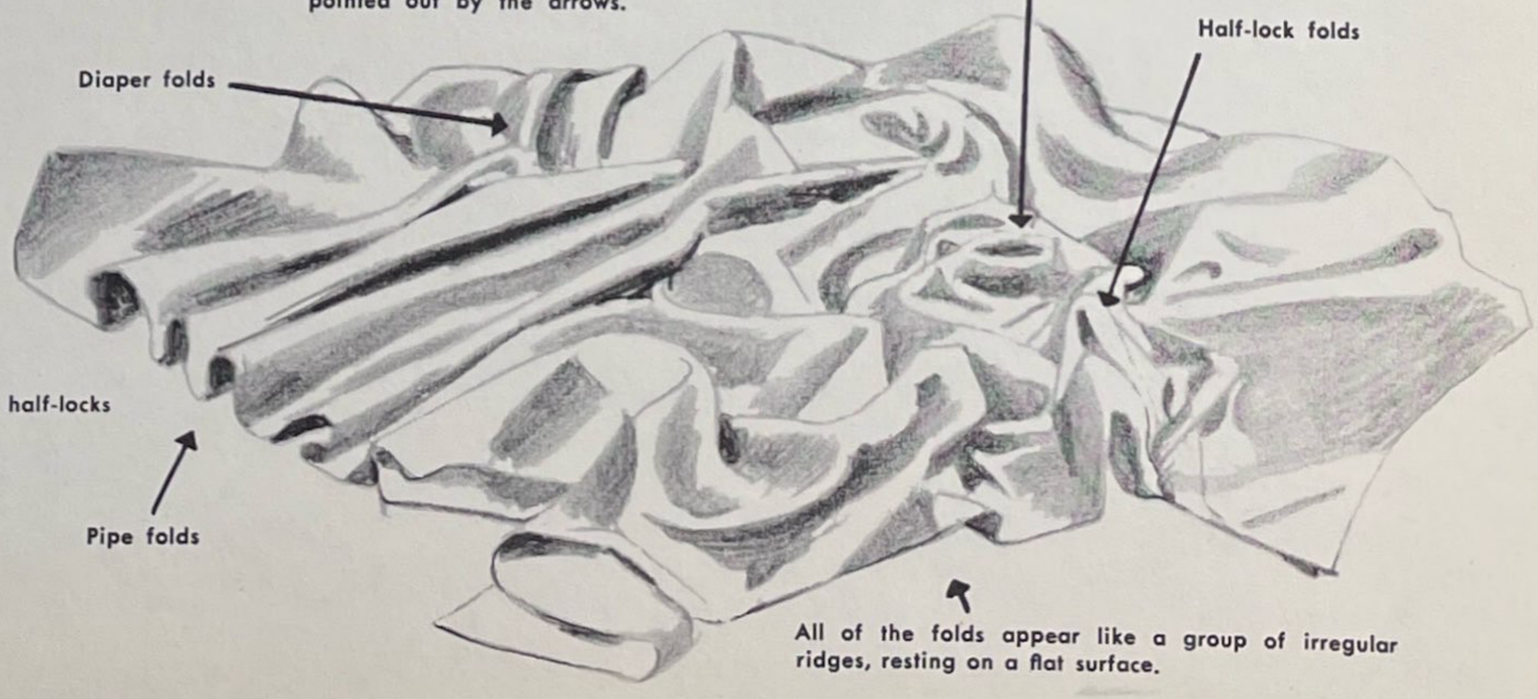




Inert folds are governed by the shape of the surface upon which they are resting.

Inert folds usually contain a variety of folds and need careful study. This one contains many different folds, as pointed out by the arrows.





All of the folds appear like a group of irregular ridges, resting on a flat surface.

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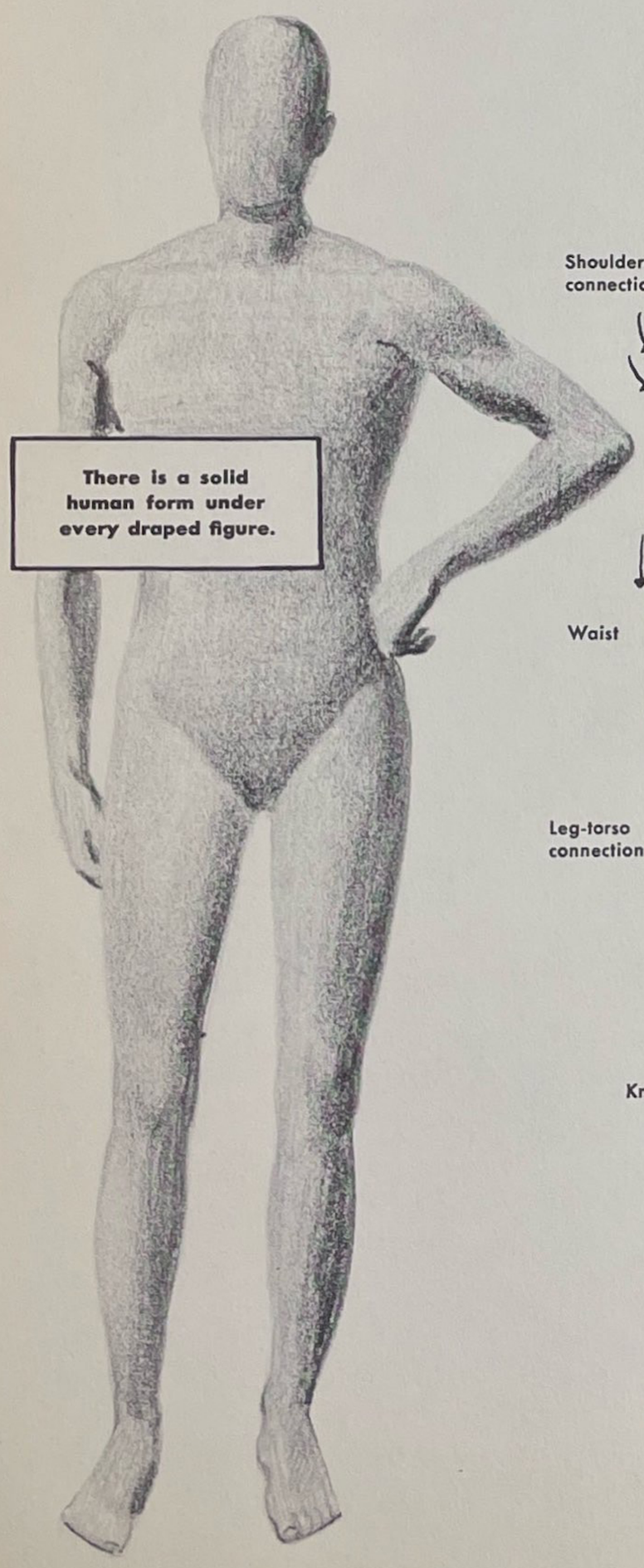
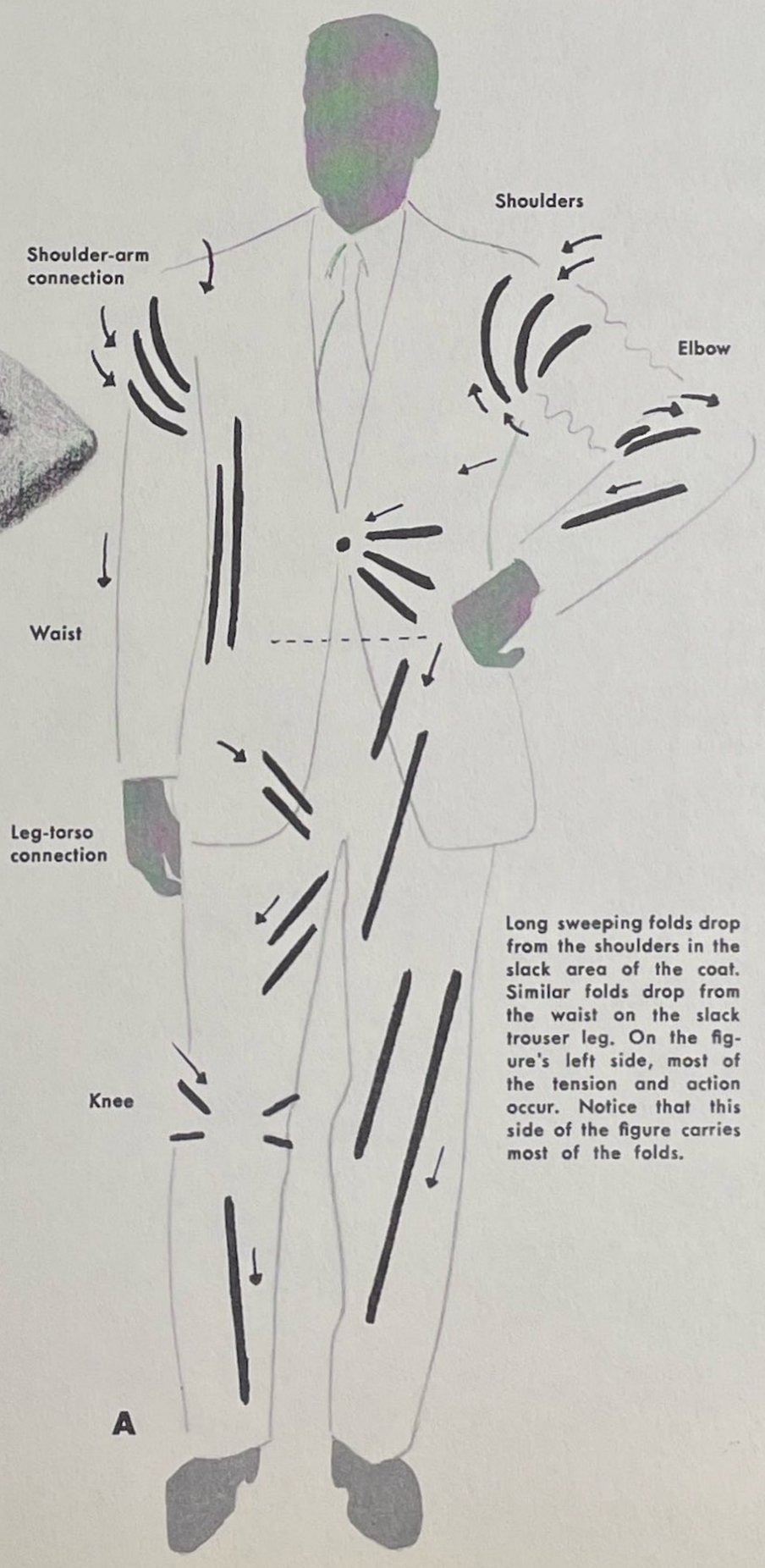
Draping the male figure

The folds in a draped figure are controlled by three factors: 1- The shape of the underlying form, 2- The action of the figure, 3- The cut of the garment. The folds caused chiefly by the laws of gravity are supported at two places: the shoulders and the waist. These folds are of a long and flowing nature. The folds caused mainly by tension occur at various points and are condensed in character. The main points of these folds are: shoulder-arm connection, elbow, waist, leg-torso connection and the knee. A study of the general character of each group of folds is necessary to drape the figure well. A garment is cut to clothe a figure and at the same time allow for its necessary motion and action. A garment is not just a piece of cloth, it is a cylindrical shape that is confined and has definite limitations of volume. A sleeve, a coat or a skirt is shaped to cover a similar form, allowing excess cloth for free use of the underlying form. When an arm, torso or leg bends or changes direction, the cloth slackens on the opposite side of the tension. This cloth obviously does not change in amount; it just condenses. As it condenses, it creates folds that behave in definite ways in different places. The way they behave is determined by gravity, tension, support and action. The captions and arrows on these pages need careful study. They cover the basic causes and directions of garment folds.

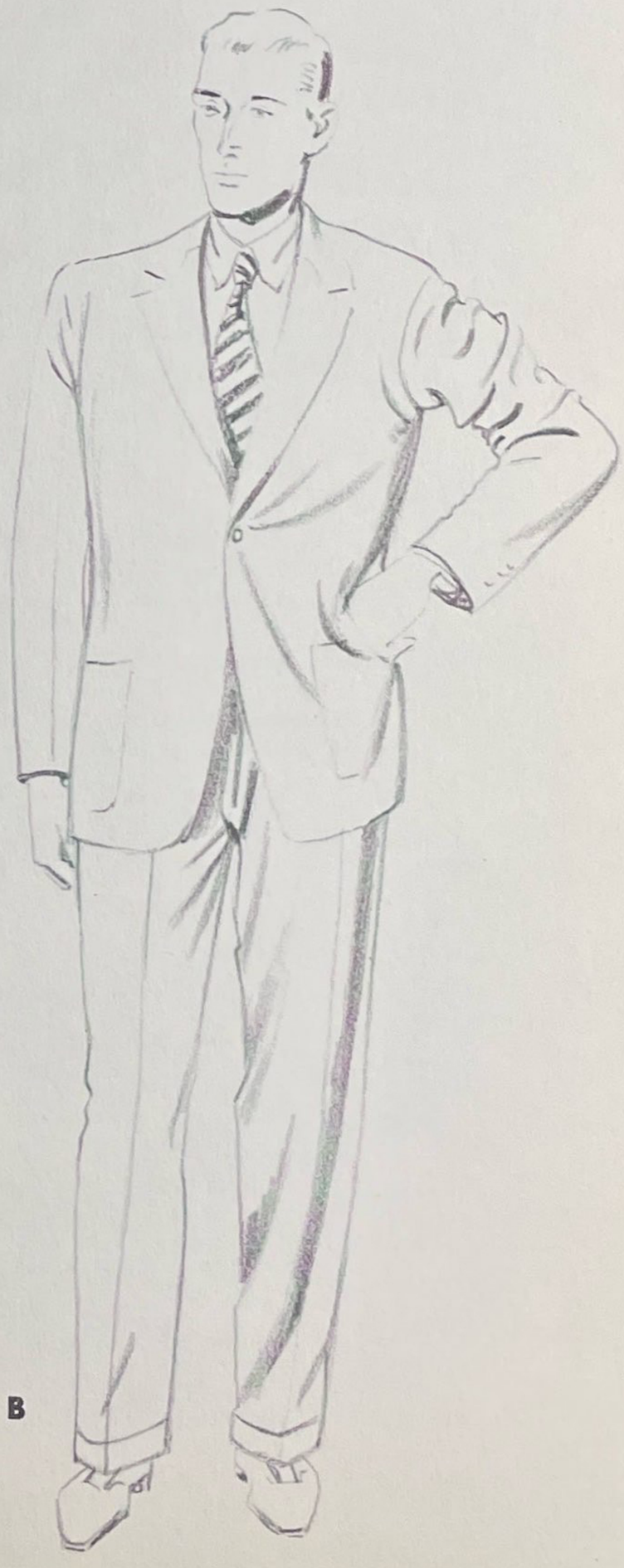
The shape of the form – the action of the figure – the cut of the garment are controlling factors in draping the male figure.



There is a solid human form under every draped figure.



Long sweeping folds drop from the shoulders in the slack area of the coat. Similar folds drop from the waist on the slack trouser leg. On the figure's left side, most of the tension and action occur. Notice that this side of the figure carries most of the folds.



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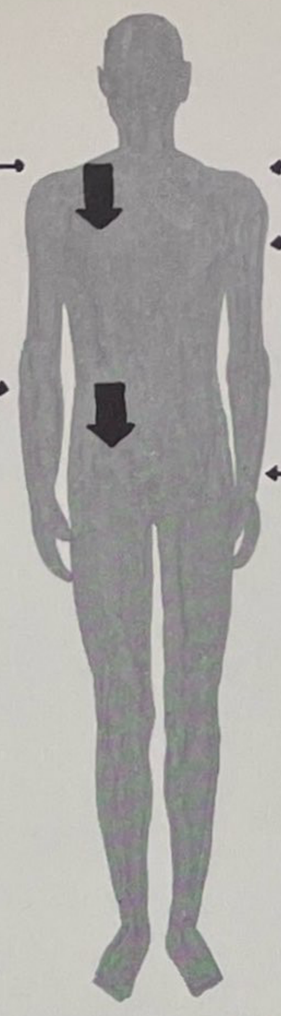
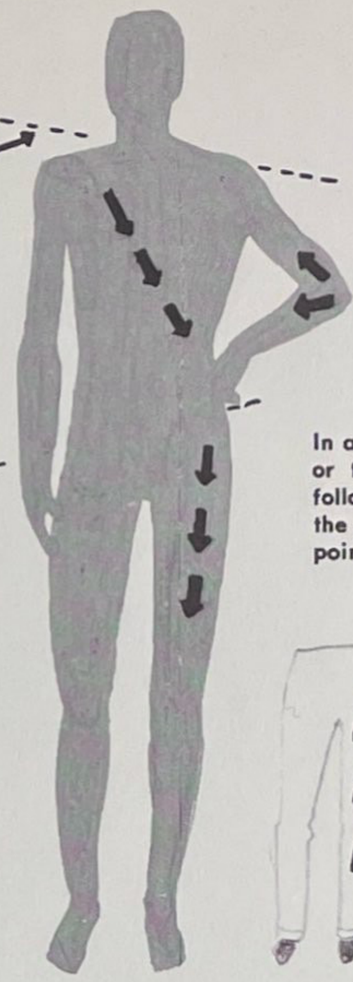
There are two basic points of support in draping the figure, the shoulders and the waist. All folds are controlled by these two points. On a standing, inactive figure the folds, influenced by gravity, drop with only slight irregularities caused by the changing contours of the body. In draping the male figure, the most important of these irregularities occur where the sleeve joins the shoulder and where the trousers meet the crotch.

From the outside edge of the shoulder, and from the protruding edge of the chest, the folds are pulled downward by gravity.

Although the trousers are supported at the waist, the wider point of the body at the hips becomes the **actual** point from which the folds fall downward.

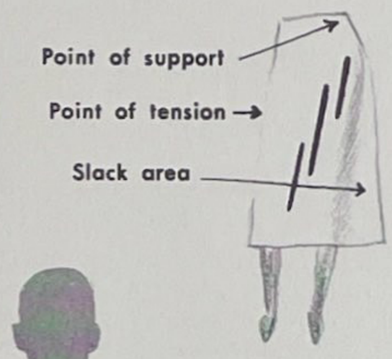


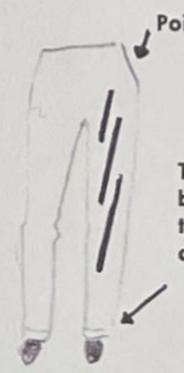
As the shoulders and hips change position by a shift of balance to one leg, the points of support also change position and create a different tension. The dark arrows show the direction of the flow of folds which descend from the highest point of support and strongest points of tension.



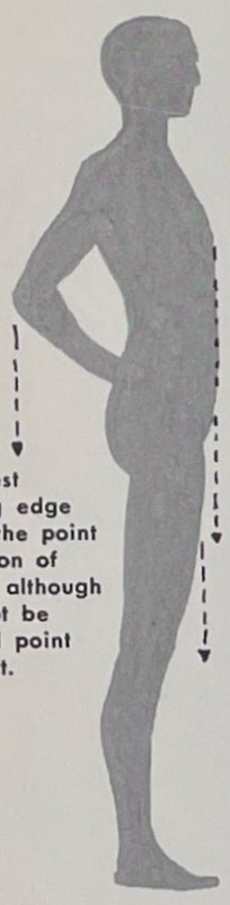
Folds radiate from the protruding edge and follow the direction of the form.

In a tight, enclosed garment, such as a skirt or trouser leg, the folds fall diagonally, following the contour of the form. Below the point of tension, and on the side of the point of support, a slack area occurs.

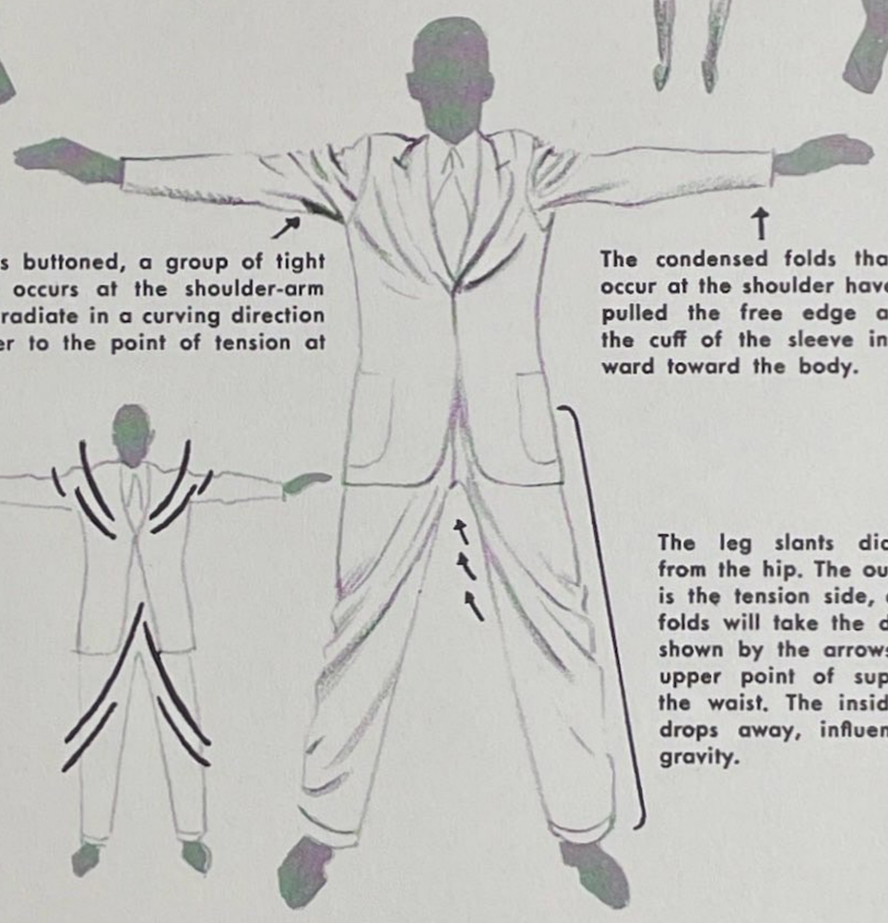




This edge is always slack, being opposite the point of tension and on the side of a point of support.



The farthest protruding edge becomes the point of radiation of the folds, although it may not be the actual point of support.

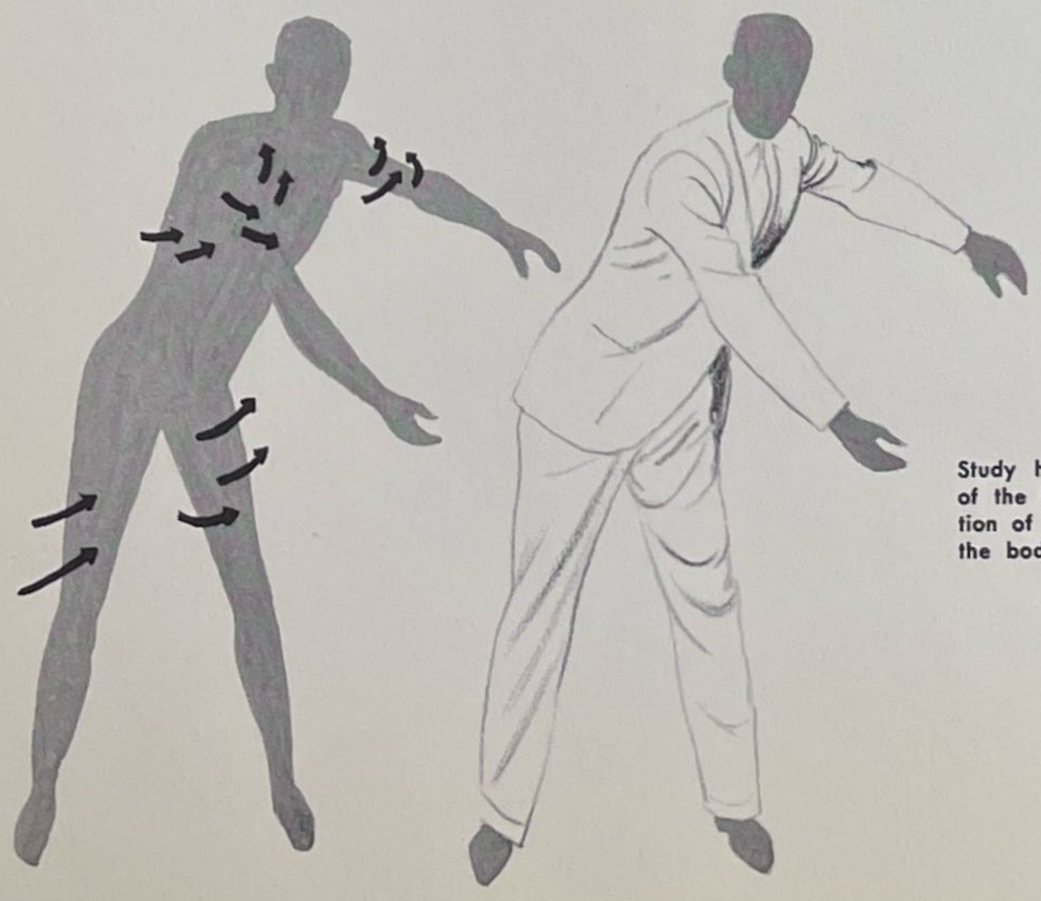


When the coat is buttoned, a group of tight condensed folds occurs at the shoulder-arm connection. They radiate in a curving direction from the shoulder to the point of tension at the button.

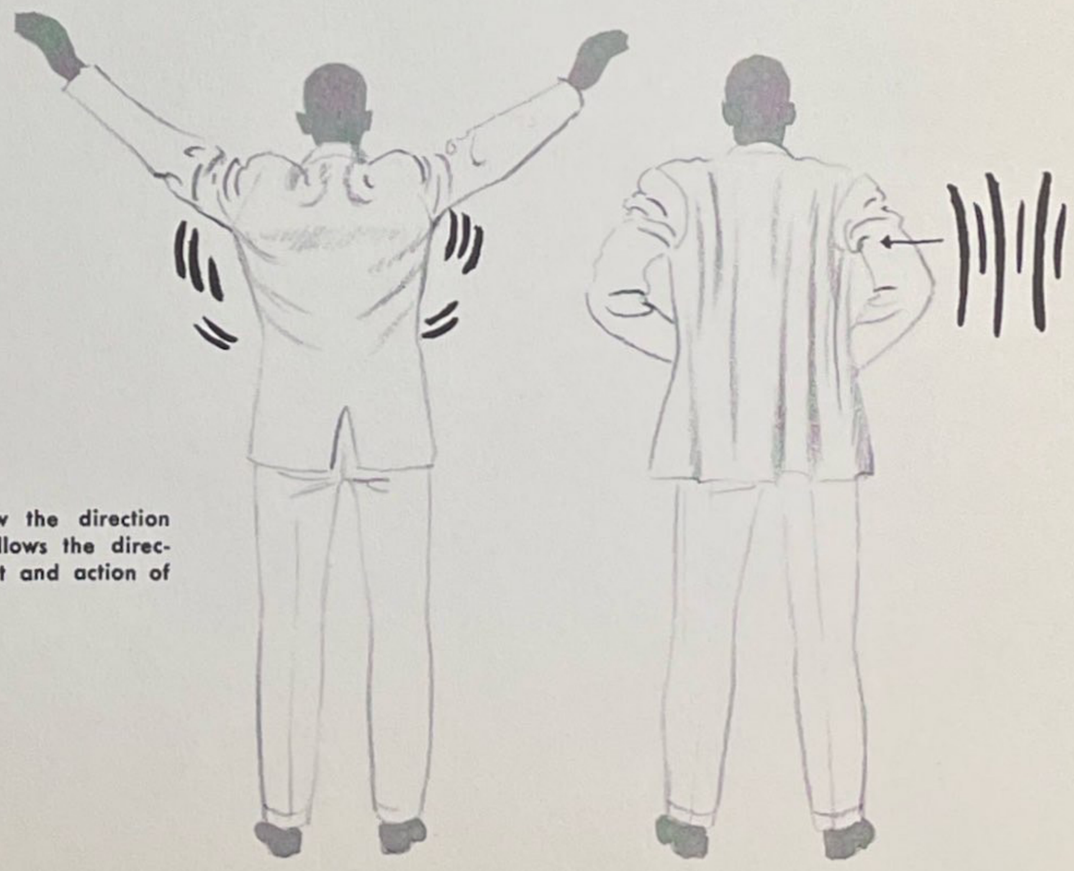
The condensed folds that occur at the shoulder have pulled the free edge at the cuff of the sleeve inward toward the body.

The leg slants diagonally from the hip. The outer side is the tension side, and the folds will take the direction shown by the arrows to the upper point of support at the waist. The inside edge drops away, influenced by gravity.

Folds bunch and condense on the slack side of a form opposite the tension edge.



Study here how the direction of the folds follows the direction of the twist and action of the body.



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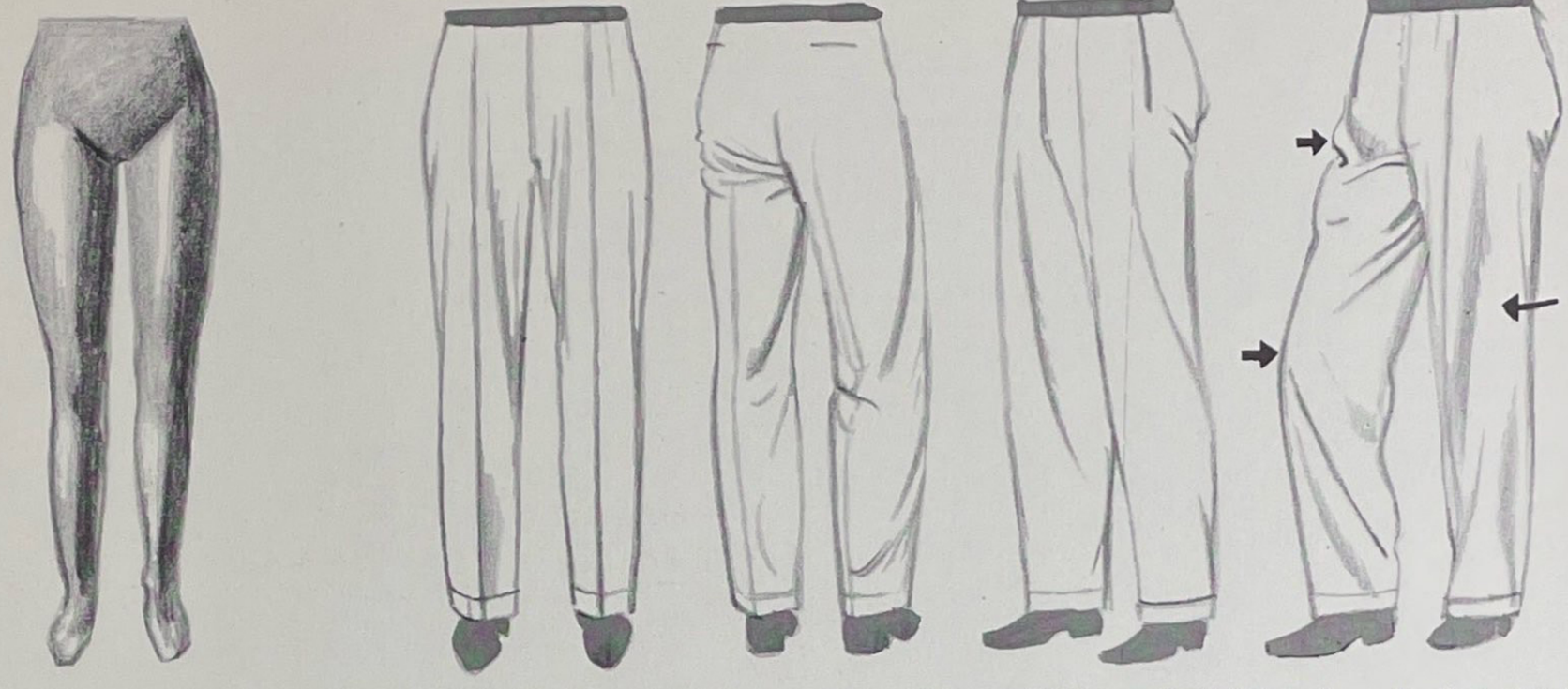
The trouser

The high place of support is at the waist. The greater width of the hips affects the folds because they become a radiating point of support. You must **always** think of the form that the trousers are draping or you will have no success in drawing folds. The lower body is cylindrical. Trousers are made to cover the cylinders with sufficient slack to allow freedom of action. The drape of the cloth must go around the form, **and also** obey the laws of gravity, support, tension and function.



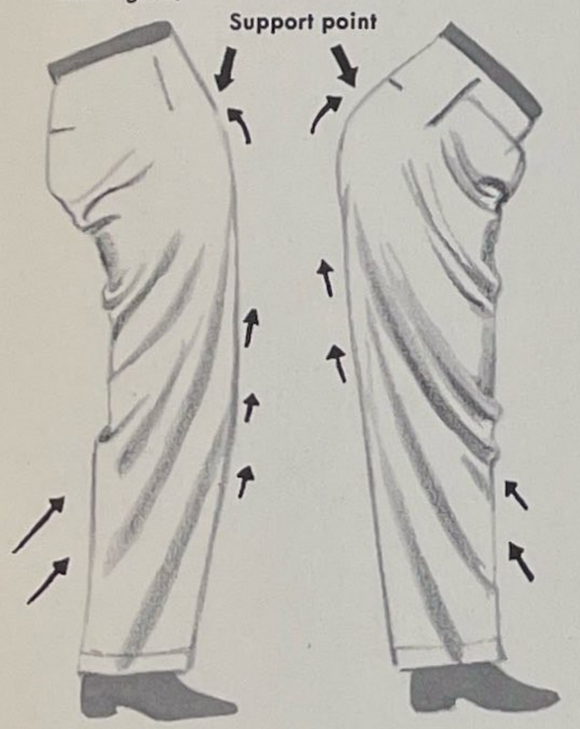
This quickly shows the folds descending from the point of support to the tension edge. This causes long sweeping pipe and drop folds which designate the action of the figure.

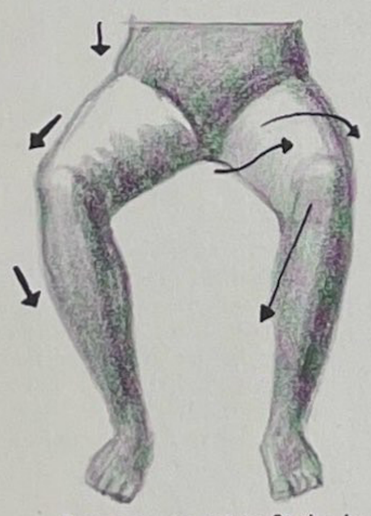
Trousers are supported at the waist, but "hang" from the hips and buttocks. The pressed seam drops straight down due to gravity. Other slight sweeping folds follow the contour of the limbs.

The leg on the left is straight. The other is bent at the knee. The change of direction creates half-lock folds on the under or slack side of the bent leg. Where the leg on the left joins the torso, other tight half-locks and pipe folds occur.

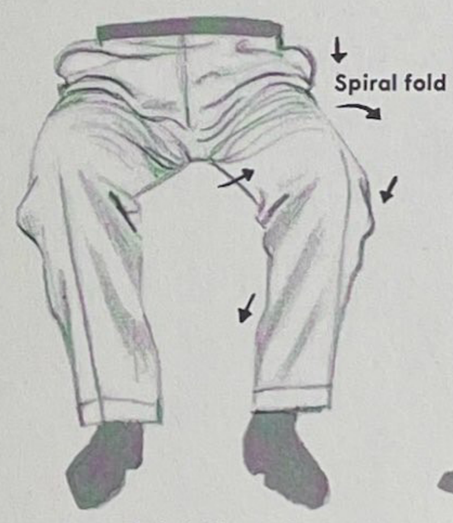
The leg on the right is bent slightly back. This causes a "pull" from the support point at the waist. A long, sweeping pipe fold descends to the calf. The tension causes small spiral folds at the buttocks.

The three arrows point to the three important folds, the top ones forming as the leg starts forward, the lower ones starting where the knee changes direction, the other shows a long sweeping fold without tension.

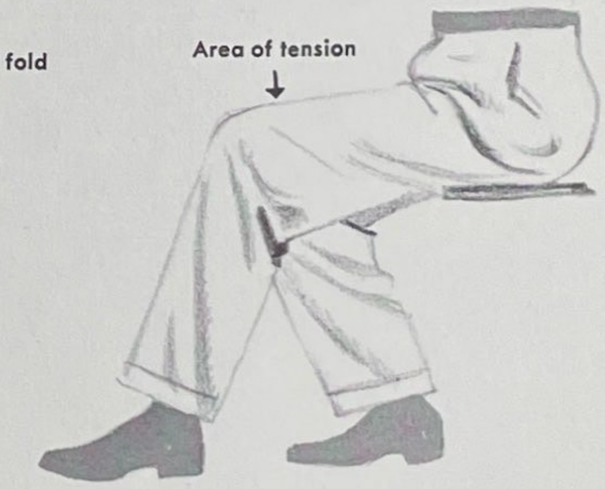




Trousers are cut to fit the leg from the waist down with allowance for freedom of motion.



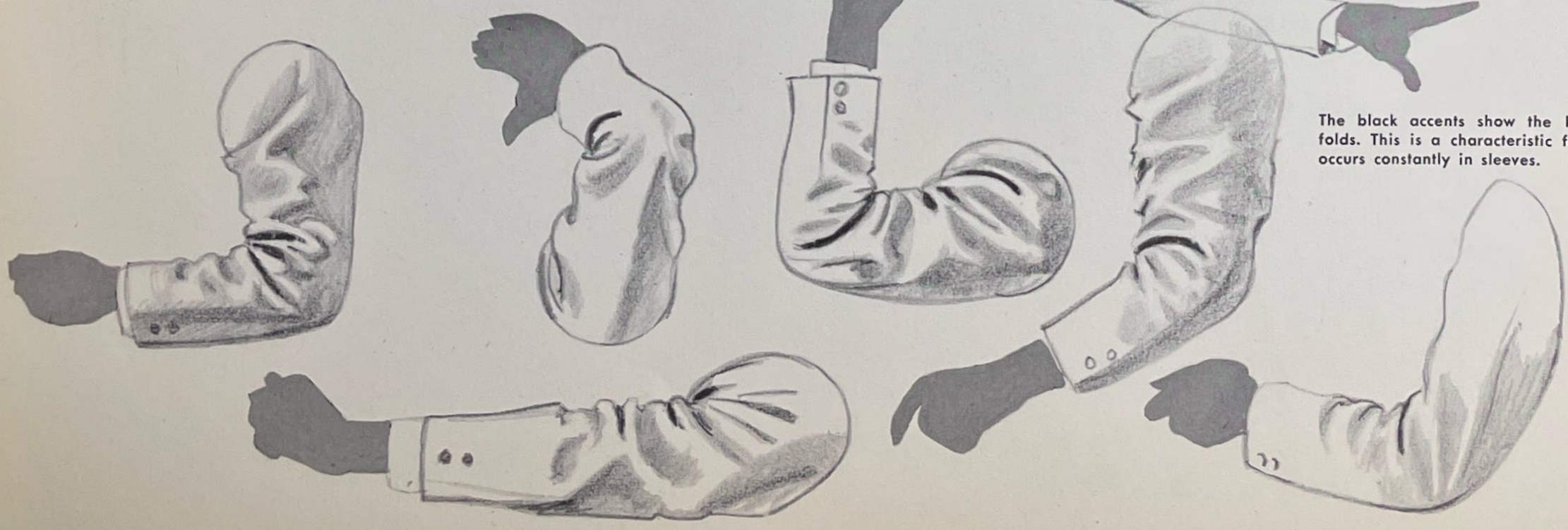
The spiral folds condense at the leg-torso connection and follow the direction and shape of the upper leg. Pipe folds occur from the knee down.



The trouser folds are pulled downward from the top side of the leg by gravity and tension. They can only descend as far as the volume of the garment will allow.

The sleeve

These drawings of the sleeve in various positions are made up almost entirely of half-locks, spirals and zigzags. There is one basic half-lock that always occurs on the upper side of the arm opposite the elbow.



The black accents show the half-lock folds. This is a characteristic fold that occurs constantly in sleeves.

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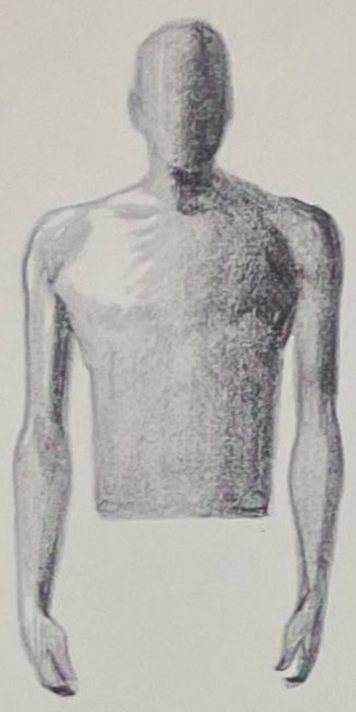
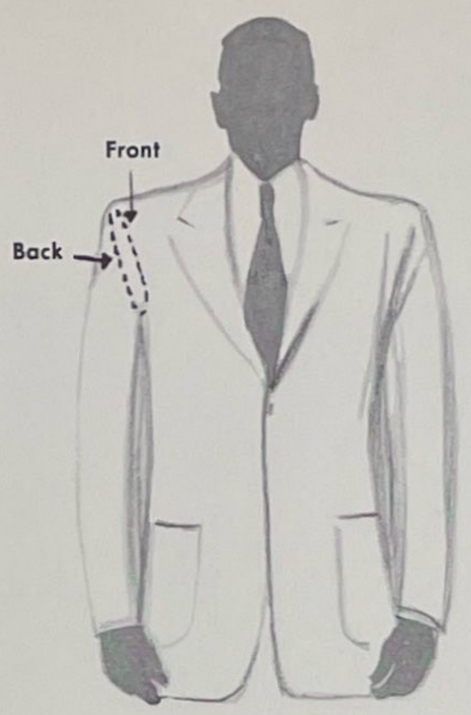
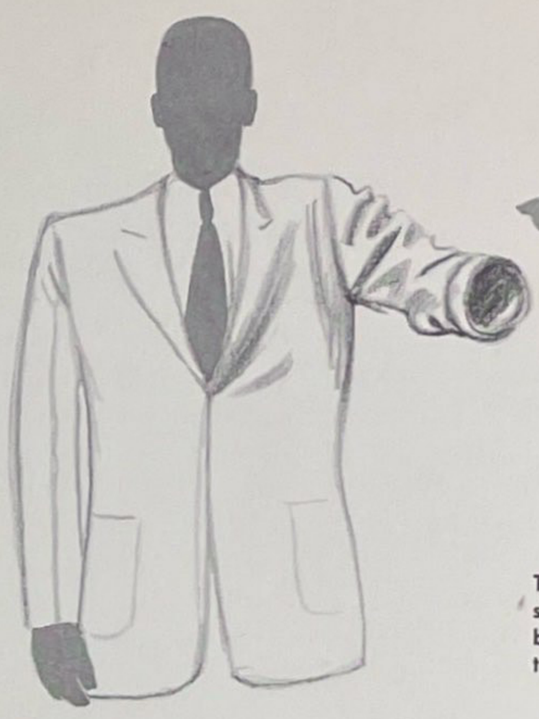
The coat

The coat or jacket is supported from the shoulders. Its range of folds is greater than the trousers, first, because of the increased action of the arms, second because it can be buttoned or unbuttoned and third because of the greater variety of garment design. The form and action of the torso and the arms must be understood to draw these folds correctly. The shoulders and arms create most of the folds because of their greater range of motion when compared to the limited range of the torso action.



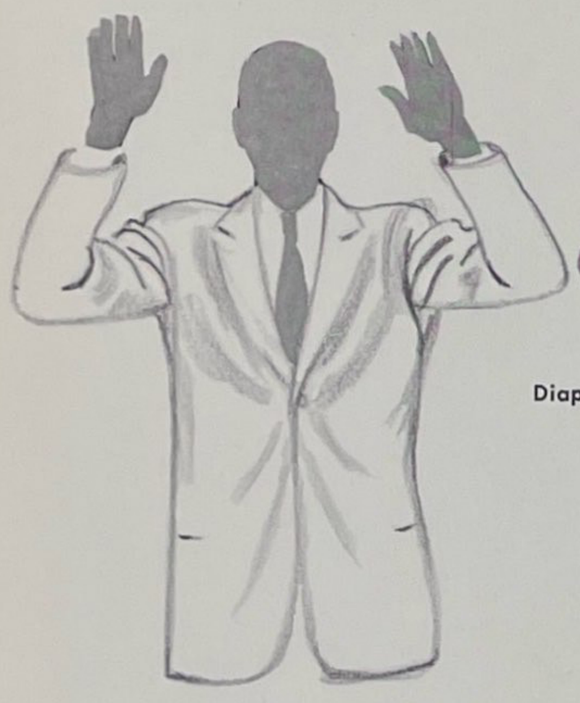


The coat is supported from the shoulders and descends with few folds. The sleeve sets into the body of the coat on an angle where the arm and shoulder join.

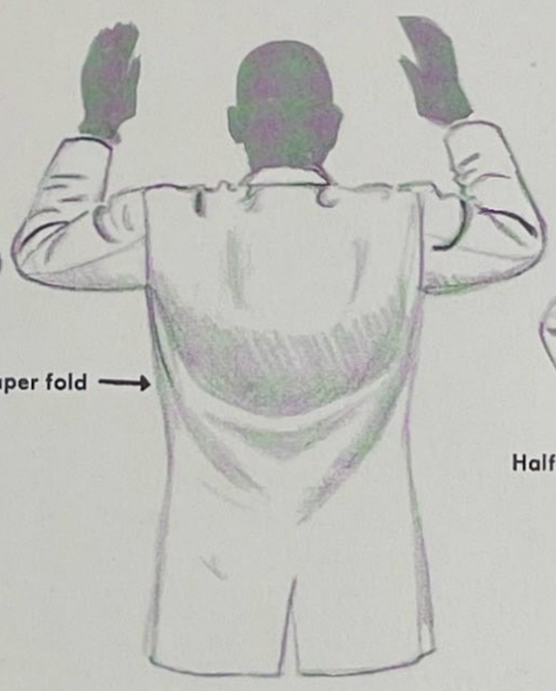


When the arm is lifted, a tension occurs on the cylindrical sleeve that condenses the folds at the armpit in spirals and half-locks.

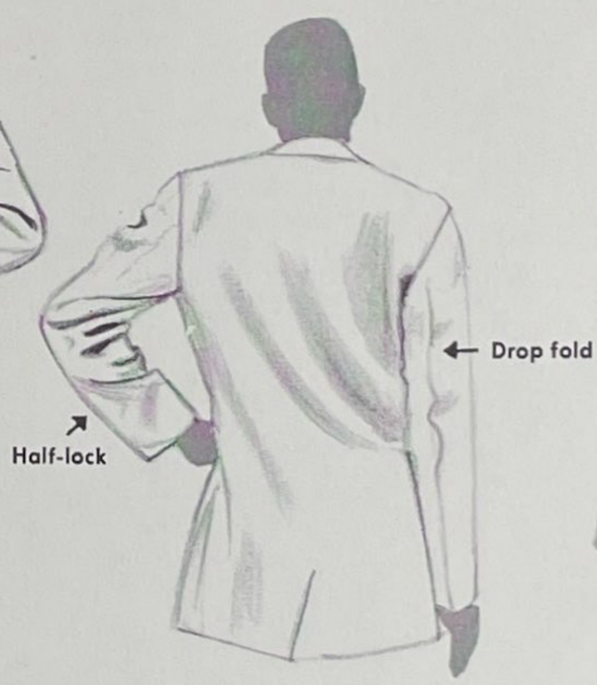
The tension comes from the shoulder-arm connection, the back, the coat button and the elbow.



The arms raised in a buttoned coat cause folds to descend from the shoulders to the button and from the button outward toward the pockets. With arms raised, spiral folds radiate around the upper arm from the inside to the outside toward the elbow.

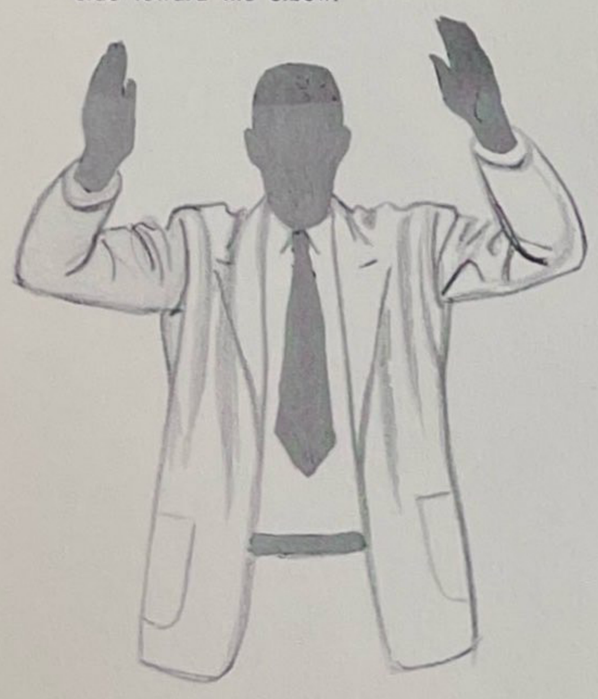


The tightness of the sleeve fitting at the armpit causes the entire coat to raise upward when the arms are lifted. This creates a group of diaper folds which cross from the two supporting shoulder points.

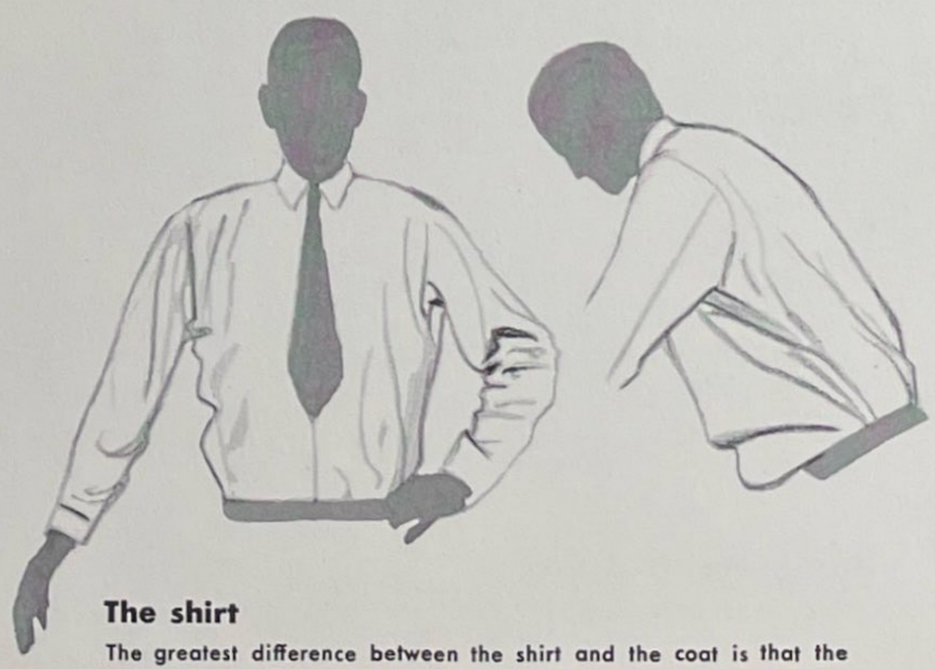


In this quartering view of the back, study the long sweep from the high shoulder, halfway down and across the back. This is a constantly recurring fold when an angular tension is created.

Notice the very large half-lock fold that occurs at the waist button position on the coat. This occurs because the figure is bent sideways and there is a great deal of slackness in the garment.



When the coat is not buttoned, the folds taper out toward the bottom in a free sweep from the shoulders.



The shirt

The greatest difference between the shirt and the coat is that the shirt is held rigid at the waist. The shirt is full and contains drop folds and pipe folds of great variety radiating from the waist to the shoulders. They vary in character in relation to the degree of tension present. A twist of the body will sometimes give them a tight spiral character, while a relaxed attitude, will create numerous diaper folds.

Because shirts have a yoke across the shoulders, folds descend from the yoke to the waist rather than from the top of the shoulders. These are pipe folds and drop folds. A change of tension caused by the lifting of the arms will change them to diaper folds.

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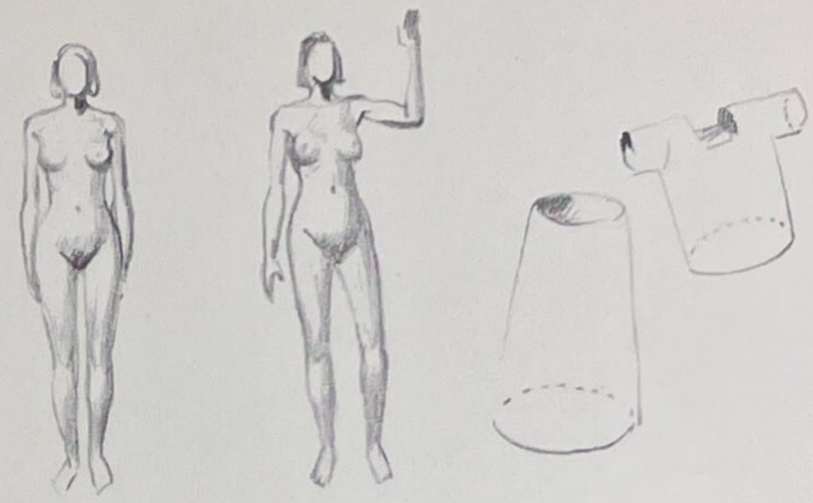
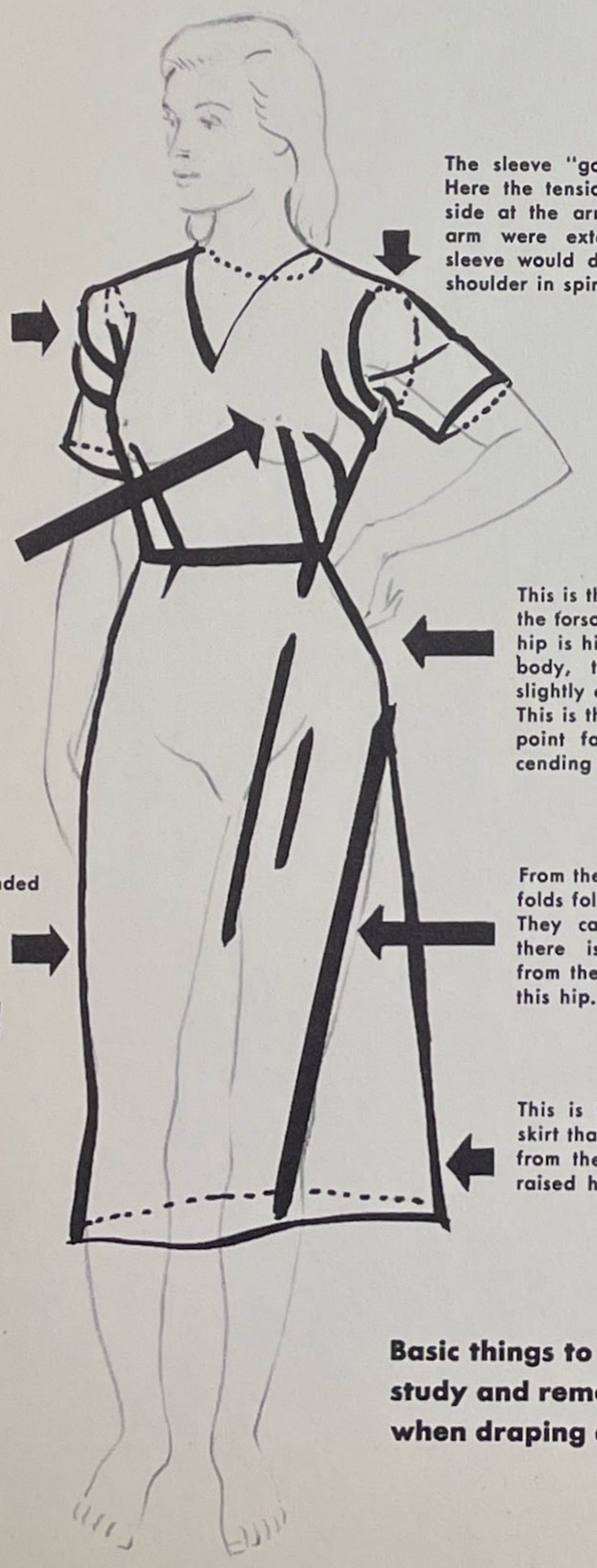
Draping the female figure

Regardless of the wide range of cut and style in women's clothes, there are fundamentals that cannot be changed. A dress is supported from the shoulders, extends out over the bust and descends due to gravity in drop and pipe folds to its hem. It may be gathered at the waist and fall from the bust to the waist, to the hips — and then descend. Or it may be a separate blouse and a skirt. The skirt extends out from the waist and falls due to gravity from the point of largest circumference at the hips. This is traditionally a female costume, just as a man's costume is a coat, trousers and shirt.

Because of the variety in female clothing you should always sketch in the form of the figure first, *and then drape the form.* This gives you something to build on. It will be much easier for you to find the different points of tension and support and have the folds correct if you draw the figure first. The variety of volumes of cloth in different cuts of female garments makes this procedure necessary. Always follow the fold "through." That is, draw it completely around from start to finish by drawing its volume, its depth and its contour. When you do this, the fold that is controlled by tension will follow the form. Those controlled by gravity will find the protruding edge and descend.



The Form — The Action — The Garment
You must remember these three things to drape the figure correctly.



When the arm is straight down, the folds spiral from the armpit forward around and up toward the outside point of the shoulder.

The sleeve "goes around" the arm. Here the tension is from the underside at the armpit. If, however, the arm were extended vertically, the sleeve would drop down toward the shoulder in spiral and half-lock folds.

On the female figure, the protruding busts create tension and a radiating point for folds. They radiate to the shoulder, the back and to the waist, or in a loose garment descend downward toward the hem at the bottom.

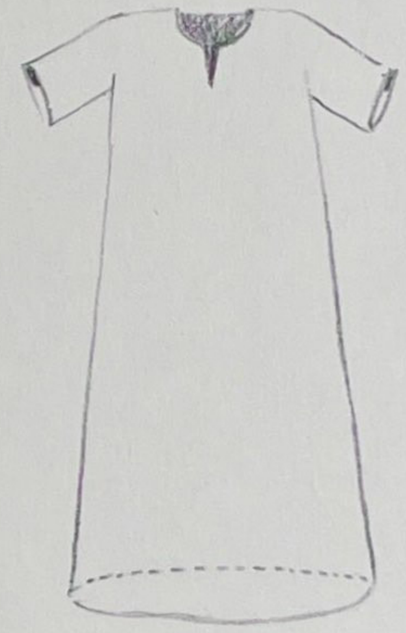
This is the point of support for the forso from the waist as this hip is higher and supports the body, the other leg being slightly extended and relaxed. This is the tension and support point for the diagonal, descending folds.

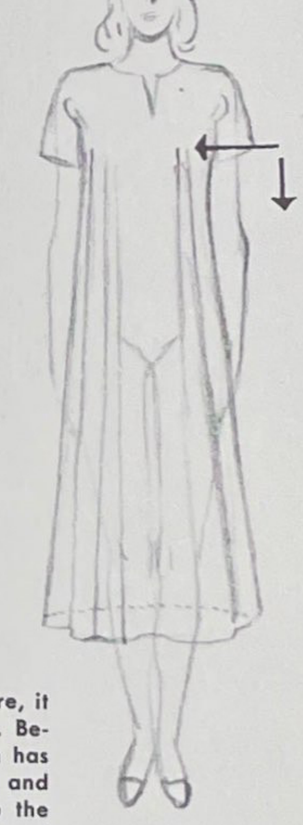
The relaxed leg extended slightly forward becomes a light point of tension and influences the angle of the folds, radiating from the high support point at the hips.

From the hip, large descending folds follow the line of the leg. They cannot fall straight as there is a tension running from the opposite lower leg to this hip.

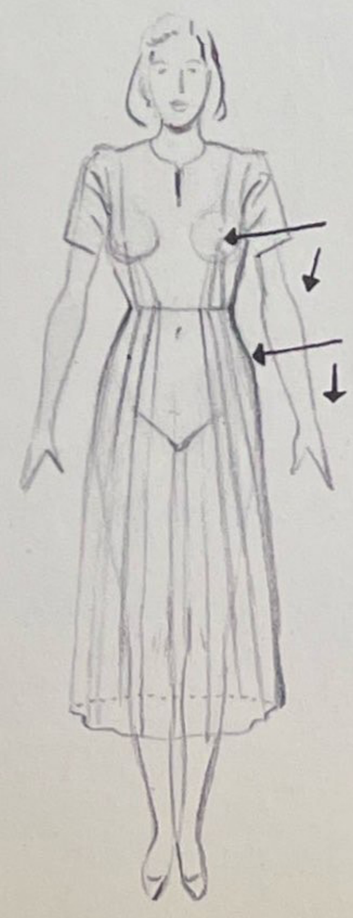
This is the slack area of the skirt that swings down and out from the support point of the raised hip.

Basic things to study and remember when draping a figure.





If this simple garment were placed on a figure, it would hang straight—as shown at the right. Below, we show it gathered at the waist, which has caused the cloth to condense into pipe folds and puts a tension over the bust. Below and to the right, the figure has moved, with legs apart and the figure slightly bent back. In this stance the cloth drops from the bust over the stomach and falls between the legs. Study the outlined figure beneath and also follow the dotted line which shows the contour and volume of the bottom of the skirt.



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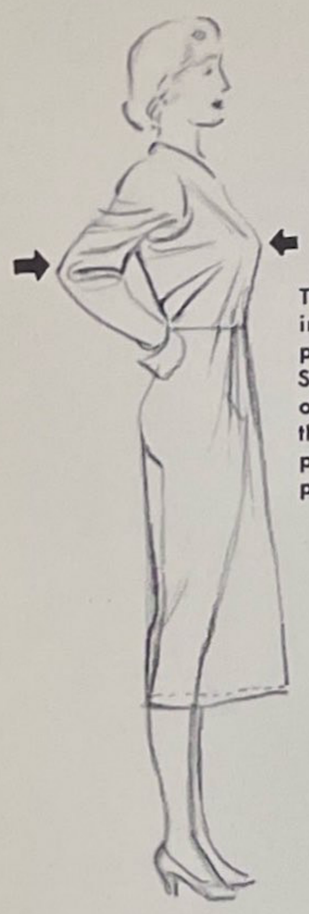
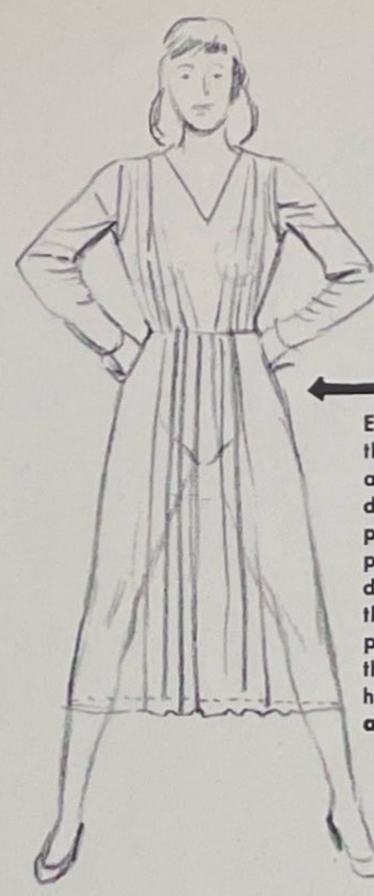
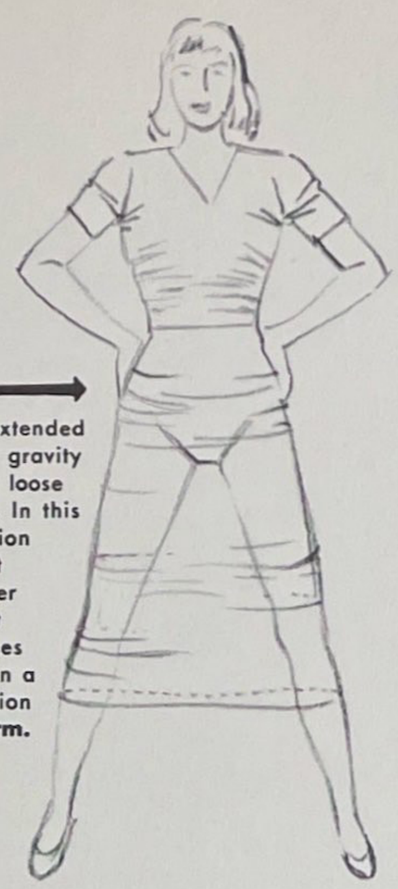


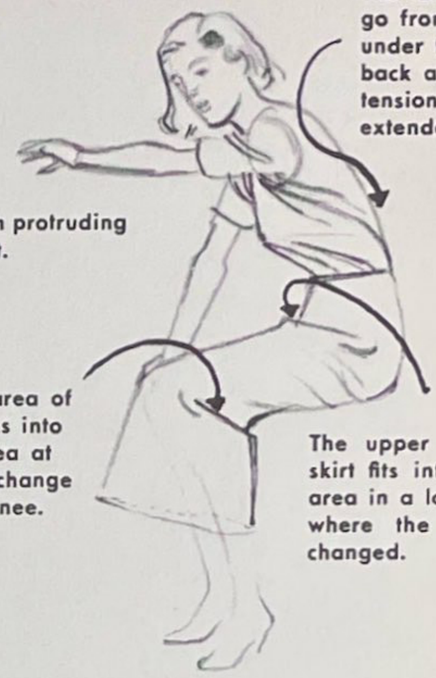
The two arrows indicate the two points of tension. Study the direction of the folds, from their fixed support points to the points of tension.



Even with legs extended the folds fall by gravity as shown on the loose dress at the left. In this posture the tension points on a tight dress are stronger than the support points. This causes the folds to go in a horizontal direction **around the form.**



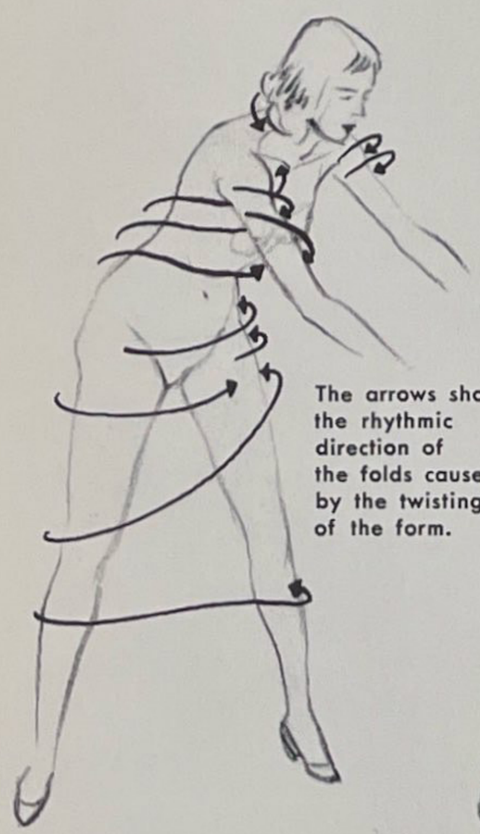
The tension is from protruding busts to the waist.



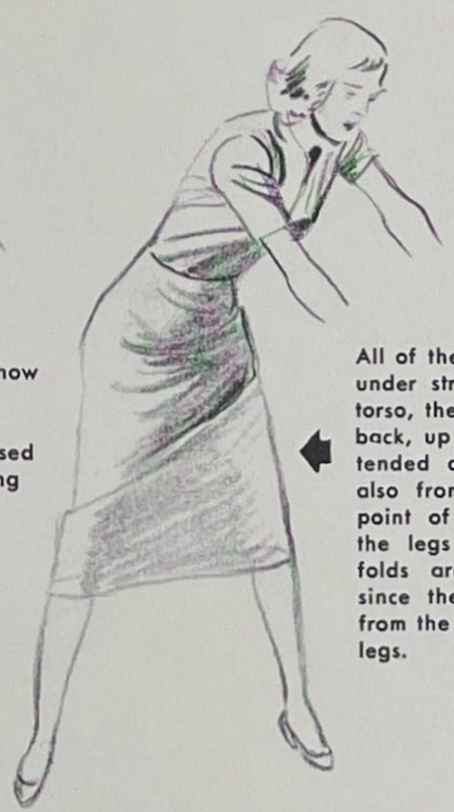
The large tight folds go from the shoulder, under the arm, to the back at the waist. The tension is against the extended arm.

The middle area of the skirt locks into the lower area at the direction change behind the knee.

The upper area of the skirt fits into the middle area in a large lock fold where the direction is changed.

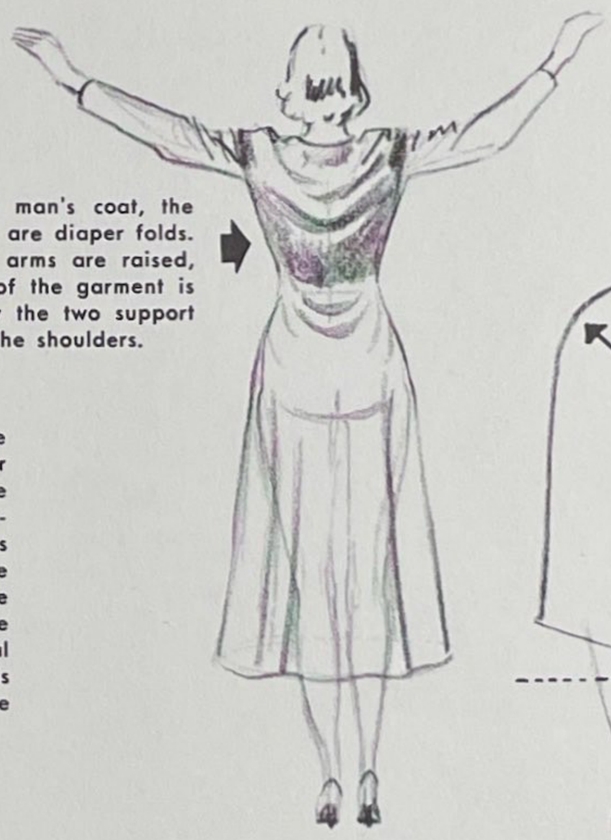


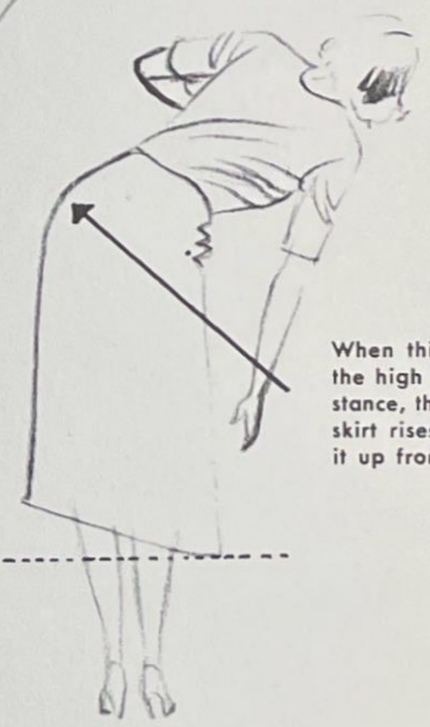
The arrows show the rhythmic direction of the folds caused by the twisting of the form.



All of the tension points are under strain. On the upper torso, the folds go from the back, up and under the extended arms. The strain is also from the back to the point of the bust. Because the legs are extended the folds are more horizontal since the strong tension is from the outside edge of the legs.

As in the man's coat, the back folds are diaper folds. When the arms are raised, the slack of the garment is created by the two support points at the shoulders.





When this becomes the high point in a stance, this side of the skirt rises, which lifts it up from the floor.

The suit

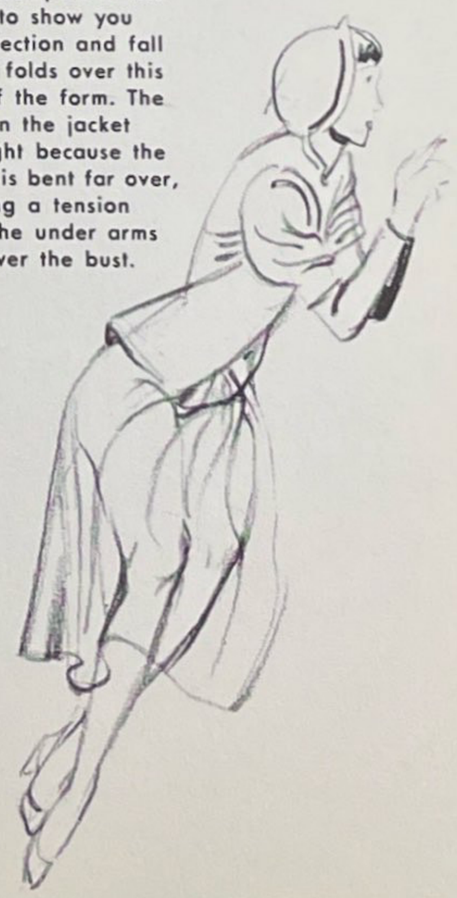
In the jacket, the folds are similar to those in a man's coat, with the exception of the extended bust. In figure 1, notice that the folds on the upper arms are "soft" folds without much strain, showing a generous amount of cloth from elbow to shoulder. The skirts on all three figures are creating long folds from hip to knee. The weight in each case is on the right leg, with the left knee extended. You will see that this makes a slight difference in the edge of the folds because each skirt is cut slightly different. In figure 3, the side view shows a long fold coming from the waist, following the contour of the leg. This is caused by tension created at the waist as the figure bends slightly back.

1

2

3

We have drawn in the lower part of the figure to show you the direction and fall of the folds over this part of the form. The folds in the jacket are tight because the figure is bent far over, creating a tension from the under arms and over the bust.



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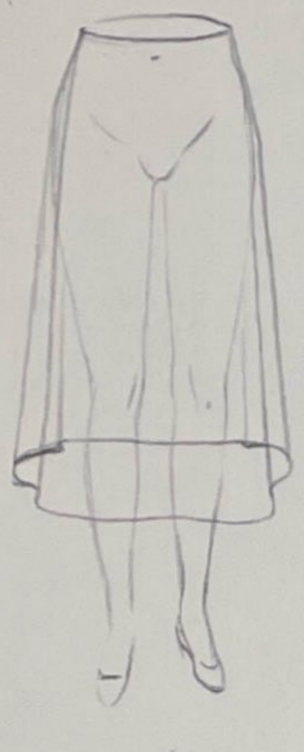
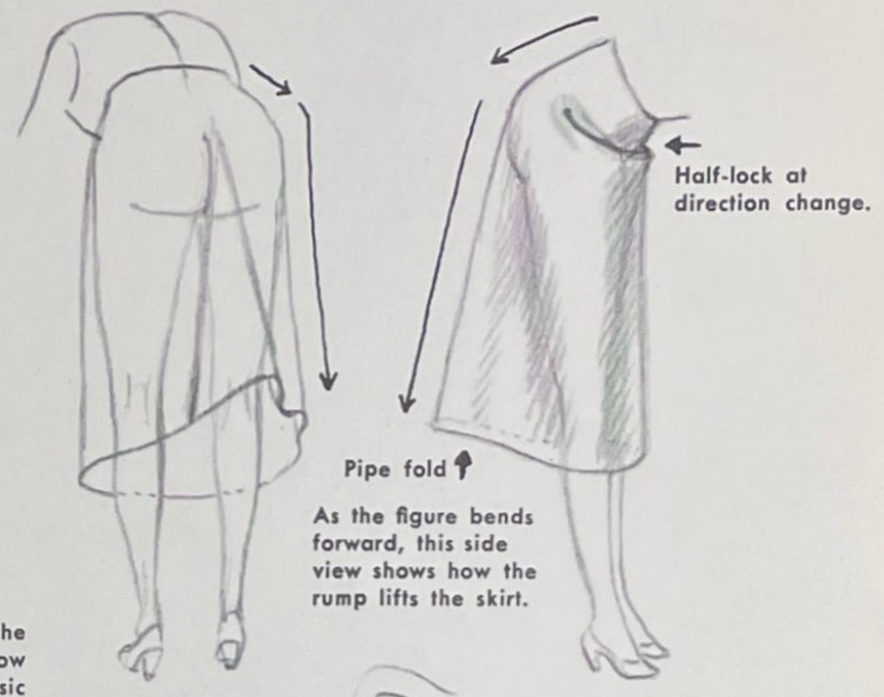
The skirt

Basically, the skirt is a cylindrical piece of cloth, narrower at the waist than at the hem. It must accommodate the lower portion of the figure. If you will study the diagram at the right, you will see how the form looks below the skirt. You must always be conscious of this underlying form, as it governs all the folds of the skirt through the action and stance of the figure.

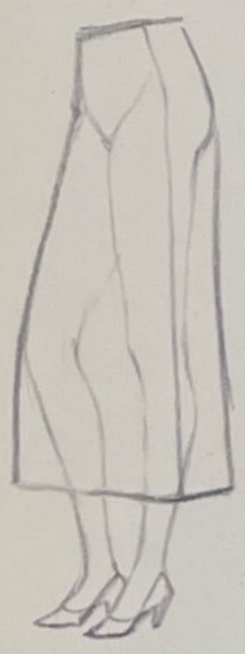


By showing the figure inside the skirt, you can study the points of support and tension. The two long arrows show that the skirt is the same length on both sides. The basic points of tension here are at the knee of the extended leg and the hip. This creates a long, sweeping diaper fold from knee to hip in the slack area of the skirt.

As the figure leans over, the skirt lies flat on the rump for a short distance before it descends. This forward extension of the torso has caused the skirt to raise in the back. Usually one or two large pipe folds drop from the protruding edges at the buttocks.



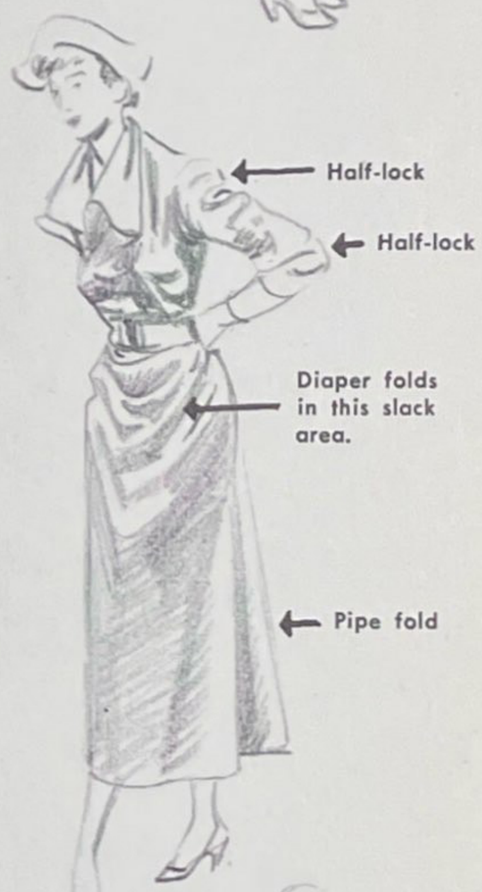
By studying the underlying figure you can see how these protruding edges affect the folds.



As the hand lifts this full skirt, several large diaper folds occur. The points of support are the hands, the hips and the waist.

The dress

Our chief concern is in the basic pattern of a dress — that is, those with tight or loose bodices and full or tight skirts. Most dresses fall into a combination of these basic designs. Different types of folds occur when the bodice is loose, as compared to one that is tight. This change demands careful study, as it will show how the degree of tension affects the character of the folds. This applies to either the skirt or the bodice. Below we show the basic types. Study the differences in folds between the tight and loose garments.



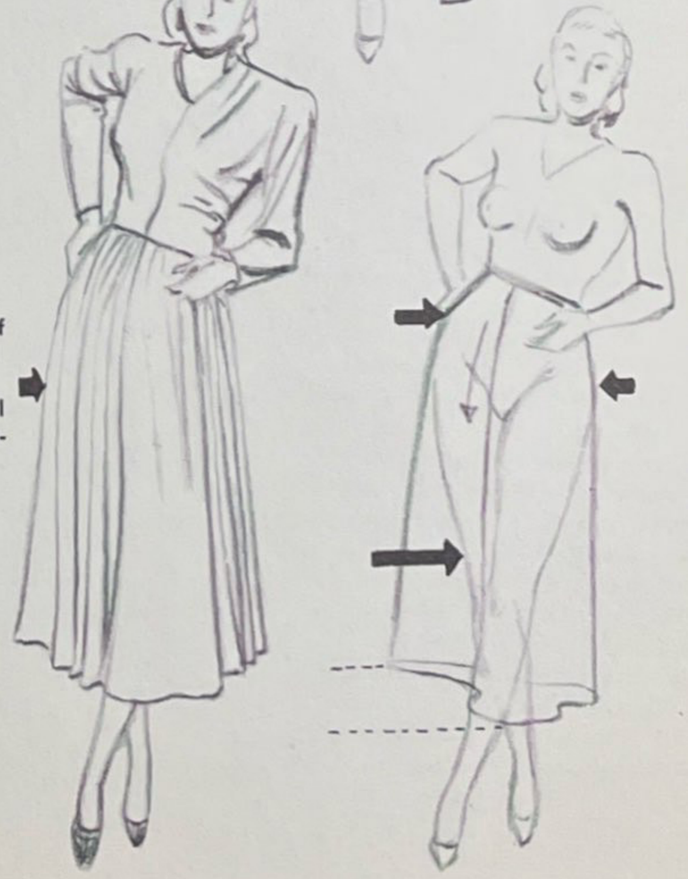
This shows a fitted dress with a reasonably full skirt. By cutting the garment to fit the bodice, points of tension are reduced to a minimum. From the point at the waist the dress fits out over the hips and the looseness of the skirt from there to the hem causes most of the folds in this type of garment, with the exception of those occuring around the arm-shoulder connection at the sleeve.

Pipe folds from the shoulder to the point of the bust down to the waist, and from this point also down around, toward the back at the waist.

The tight dress shows the many points of tension quickly because it hugs the form. This causes endless small folds radiating from the tension points

The dress is fitted at the waist. The skirt has four, large pipe folds caused by the design of the skirt. Contrast this with the gathered, pleated skirt on the figure at the right.

A very full skirt made of soft material gathered at the waist will fall into numerous pipe folds.



The stance of a figure changes the behavior of the folds. If the hips are on an angle, the high hip will pull that side of the skirt up. If the skirt is tight, diagonal folds will occur from the high hip toward the outer leg. In a full skirt, as pictured above, there is little tension because of the fullness, and the folds fall directly down.

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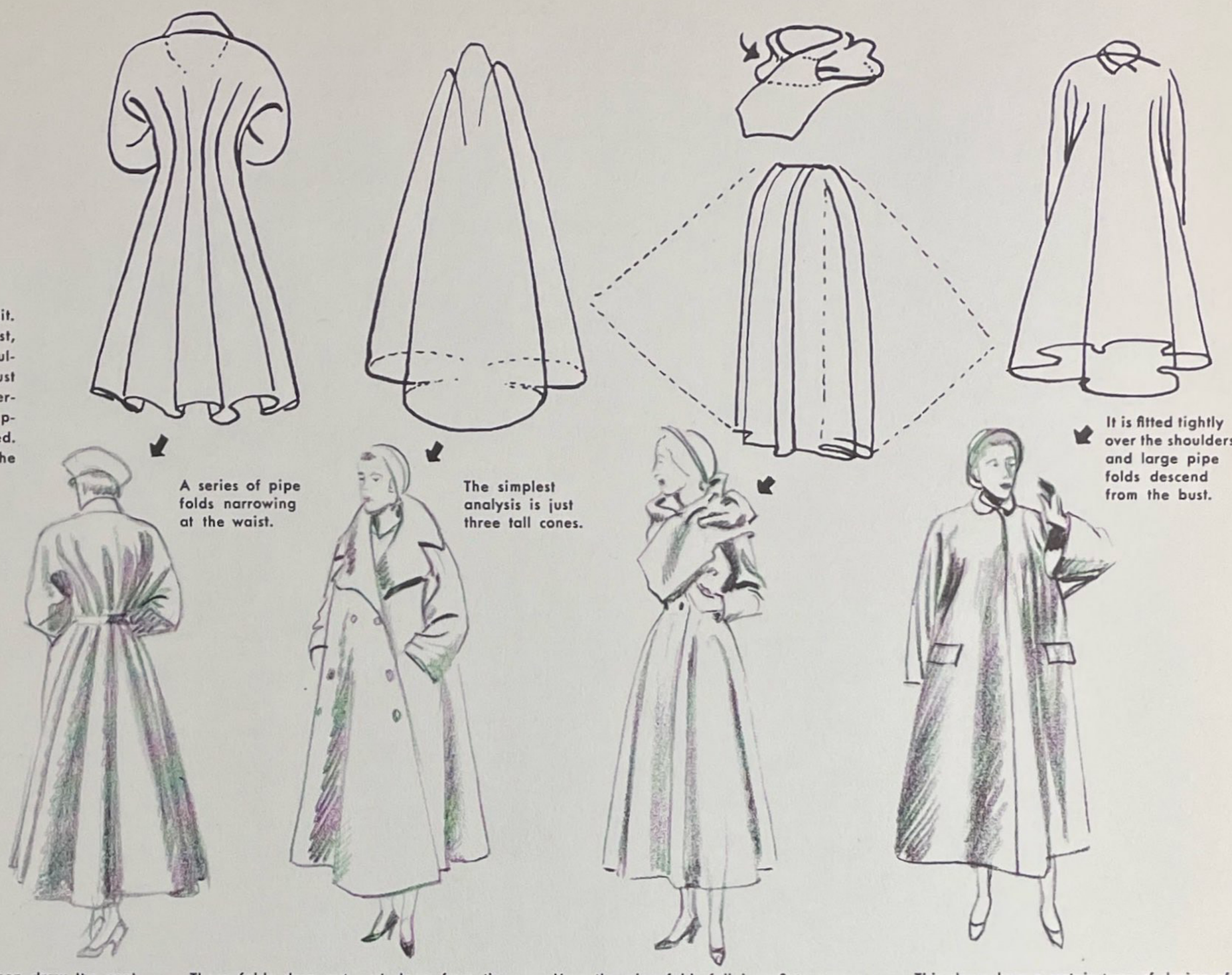
The coat

Study a coat first as a large unit. It is either gathered at the waist, hangs directly from the shoulders or is form fitting. You must first capture its basic characteristic. The diagrams show the approach to the coats illustrated. Study them in relation to the drawing below each one.


A series of pipe folds narrowing at the waist.
The simplest analysis is just three tall cones.
It is fitted tightly over the shoulders and large pipe folds descend from the bust.

Draw the figure first. Then draw the coat, emphasizing the folds. Start from the shoulder, come in to the waist and out toward the hem. Always feel that these are pipe folds, round, tight and gathered at the waist, getting wider as they descend toward the hem.

These folds drop out and down from the top of the shoulders. You should think of a cone or cylinder that is wide at the bottom and narrow at the top. Study the analysis shown in the diagram.

Here the pipe folds fall in a flat manner, caused by the design of the garment. They are still pipe folds, but are flattened. Notice how the collar goes around the neck, returns and is pulled through an opening. As the cloth condenses in this opening, a fold occurs on each side.

This shows how a certain type of design of garment will cause all of the folds to drop from the neck-shoulder position. The bust, protruding in the front, here governs the fall and direction of the folds as they descend.

The formal gown

You must analyze the **basic** motive, direction or character of a fold **first.** We diagram the novel features of each of these gowns. You will see that a very simple form is sometimes the basis for an elaborate set of folds. By understanding this, the final drawing of the gown becomes simple.

A series of pipe folds, gathered at the top produces a bell-shaped appearance.
Diaper folds. The cloth dips in and out in a series of peaks and valleys.
Over the shoulder and down and around the arm.
Around
Gathered
This fullness falls in a series of large pipe folds. Study the curves as we show them in the diagram.

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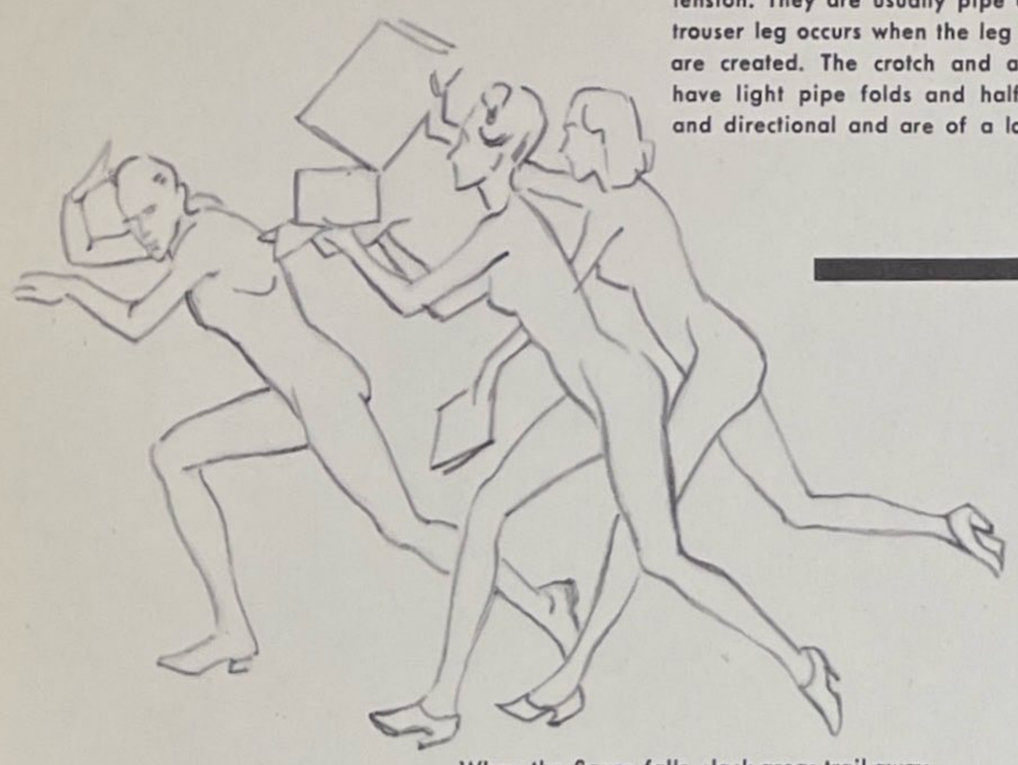
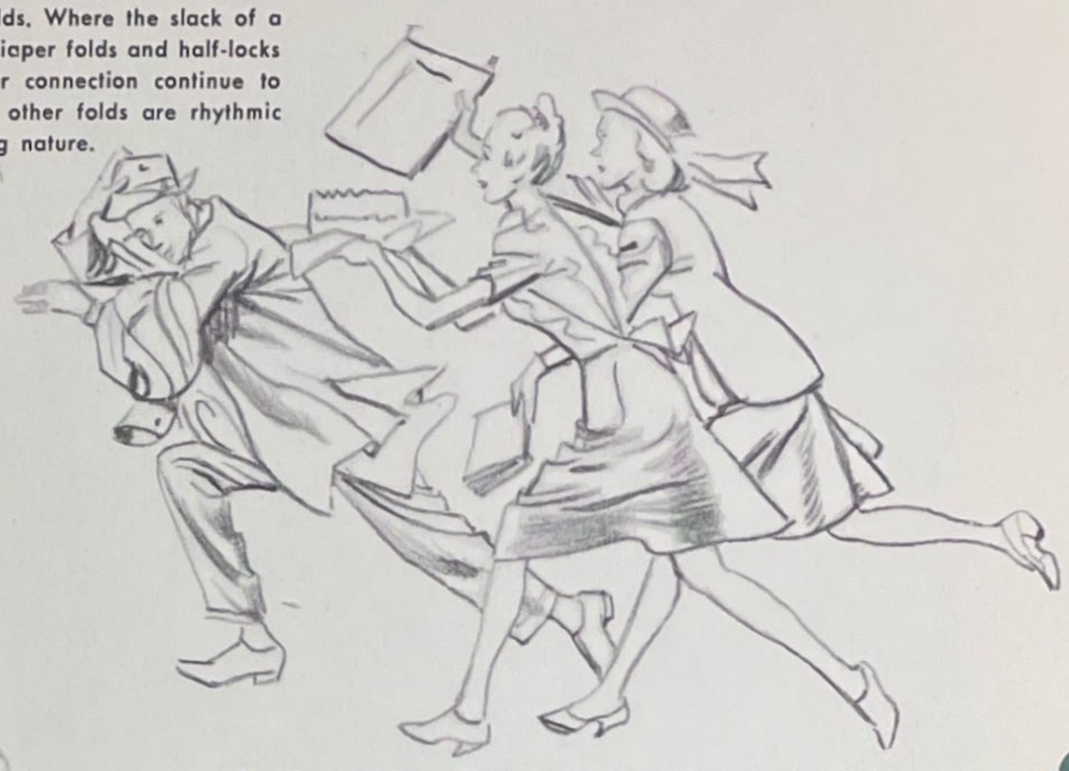
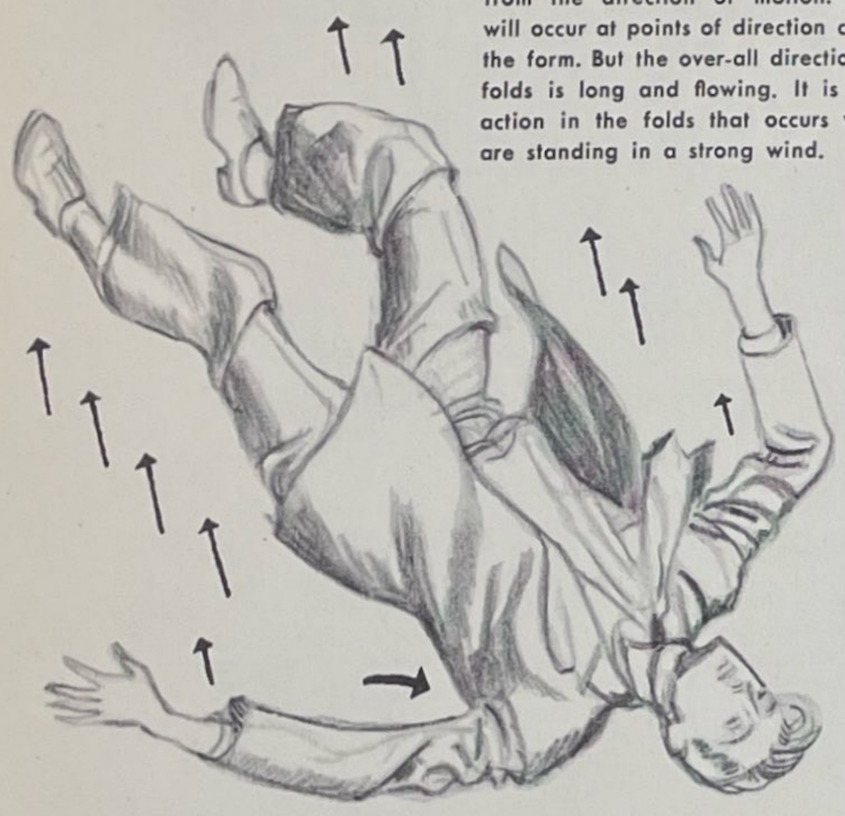
When a figure is moving rapidly forward, the front of the body, the arms and the legs, become a wall of tension. The direction of all folds is back, down and away from the forward edge of the wall of tension. They are usually pipe or drop folds. Where the slack of a trouser leg occurs when the leg is lifted, diaper folds and half-locks are created. The crotch and arm-shoulder connection continue to have light pipe folds and half-locks. All other folds are rhythmic and directional and are of a loose-flowing nature.



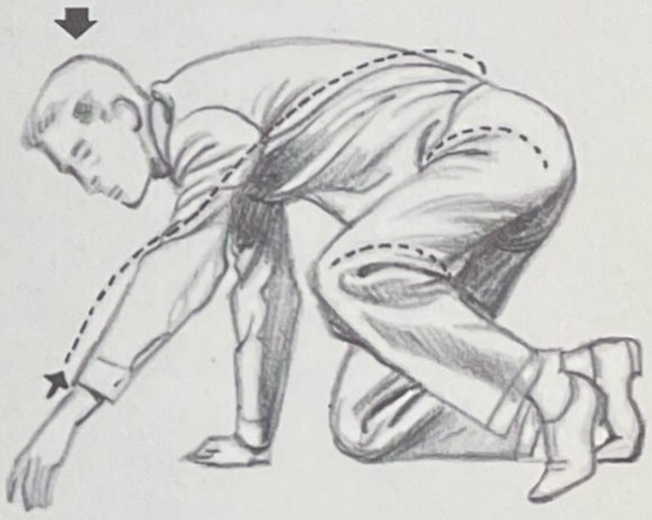


When the figure falls, slack areas trail away from the direction of motion. Half-locks will occur at points of direction changes in the form. But the over-all direction of most folds is long and flowing. It is the same action in the folds that occurs when you are standing in a strong wind.



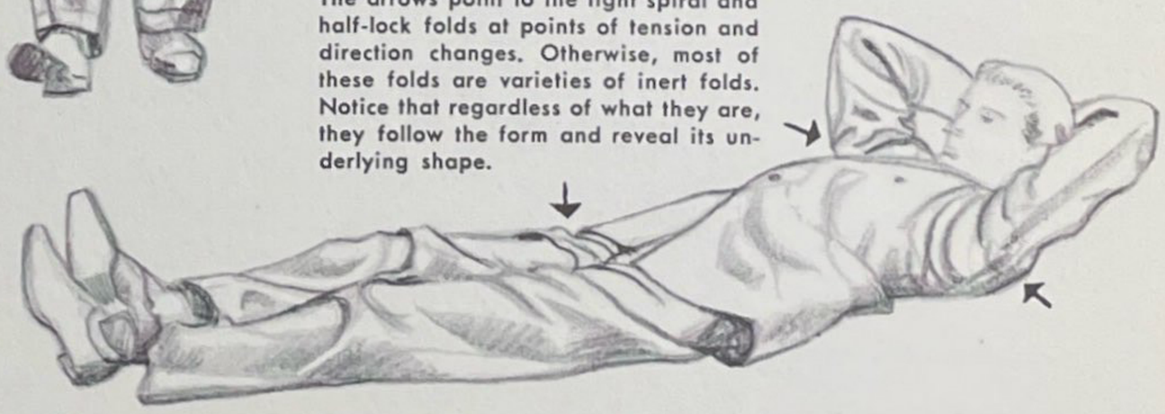
The forward leg will gather soft half-locks and spiral folds as it moves forward. This is caused by the cloth being "thrown" slightly ahead of the leg proper. The back leg will carry a long sweeping pipe fold starting at the front of the waist and flowing in a curve toward the foot. The tension is on the front of the forward leg, and the back of the trailing leg.

A kneeling, reaching figure, as shown, produces a strain that radiates spiral pipe folds from the forearm to the center of the back. The arm-shoulder connection is the key point. The arm folds radiate to it. The torso folds come from the shoulder, go under the arm, around the chest and down to the back.



The reaching arm and the torso bent at the waist do two things. First, the tension around the arm causes radiating spiral folds. Second, the large, half-lock folds occur where the slack of the coat meets the upper leg as the torso bends down. The back has small tight folds caused by the contrasting horizontal tension.

The arrows point to the tight spiral and half-lock folds at points of tension and direction changes. Otherwise, most of these folds are varieties of inert folds. Notice that regardless of what they are, they follow the form and reveal its underlying shape.



Drapery in motion

The most important thing to remember, and this is a *MUST, is that the nude figure has to be drawn first and then draped,* or you cannot draw convincing folds on a figure in motion. All of the drawings on this page started with a nude figure. *Careful study of the garment is also a must.* The shape and fullness of the jacket and the position and connection of the sleeve at the shoulder control most of the upper torso folds. The cut and fullness of the trousers, paying particular attention to the leg-torso connection, is the important controlling point for the trousers. The trousers behave differently in different actions. Sometimes the slack is thrust upward, caused by certain leg motion — at other times it is under tension. This requires observation, study and practice.

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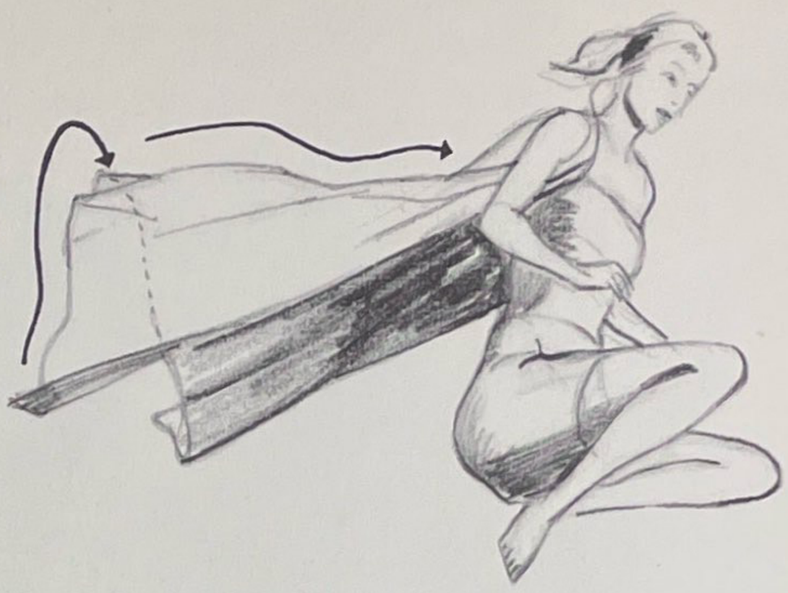
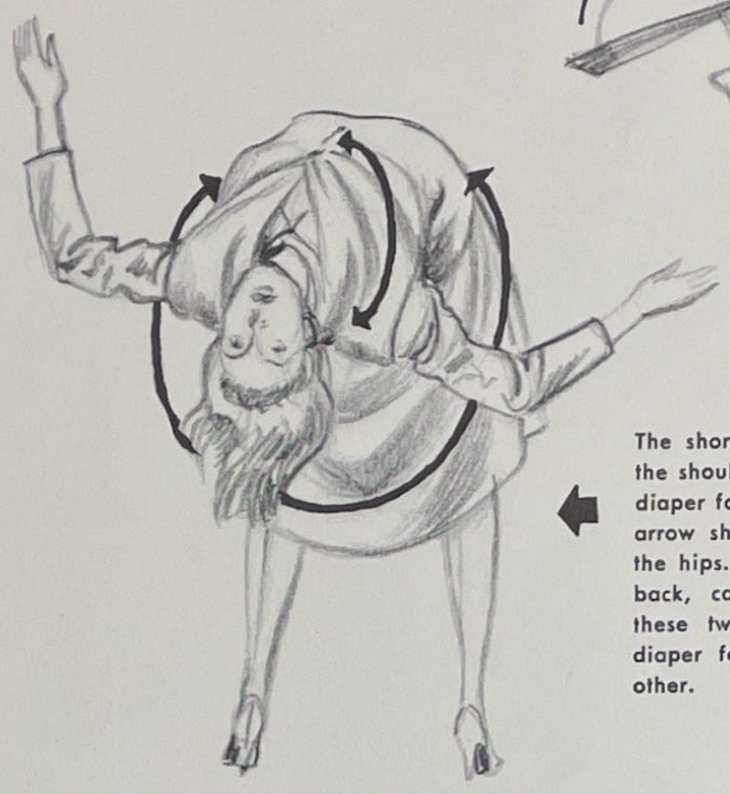
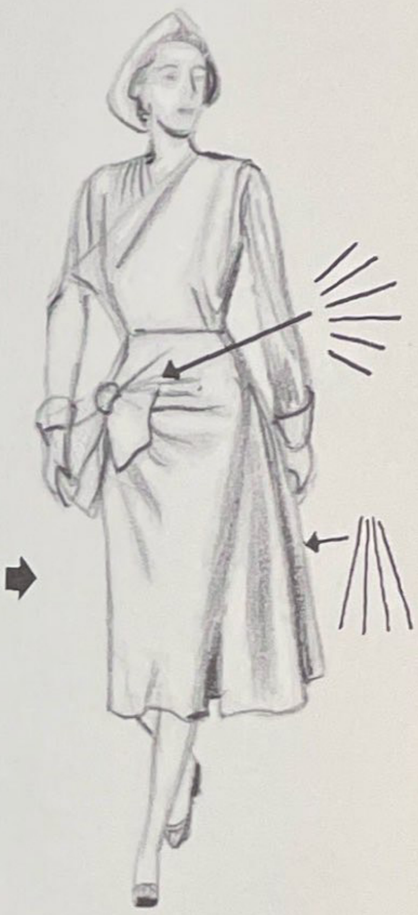
Women's clothes in motion are impossible to draw without the **most careful study of the garment.** The variety of styles and designs of the different units, such as the cut of the sleeve or the fullness of the jacket and skirt, makes this study absolutely necessary. The basic points of strain remain, but the particular garment will behave in its own particular manner. The rule to follow is to **establish the points of tension and support** on the nude figure. Then fit the garment to the figure and estimate the degree of motion so that the slack area falls away from the tension and support points, **in keeping with the estimated motion.** When you draw the folds radiating from these correct tension and support points, be sure to maintain the angle and direction of the folds in relation to the intensity of the motion.

This robe is cut narrower at the shoulders than at the hem. As it moves horizontally in the wind, it takes a wide sweeping curve at the hem. Its tension point at the arm-shoulder connection controls the entire shape of the garment as it recedes.

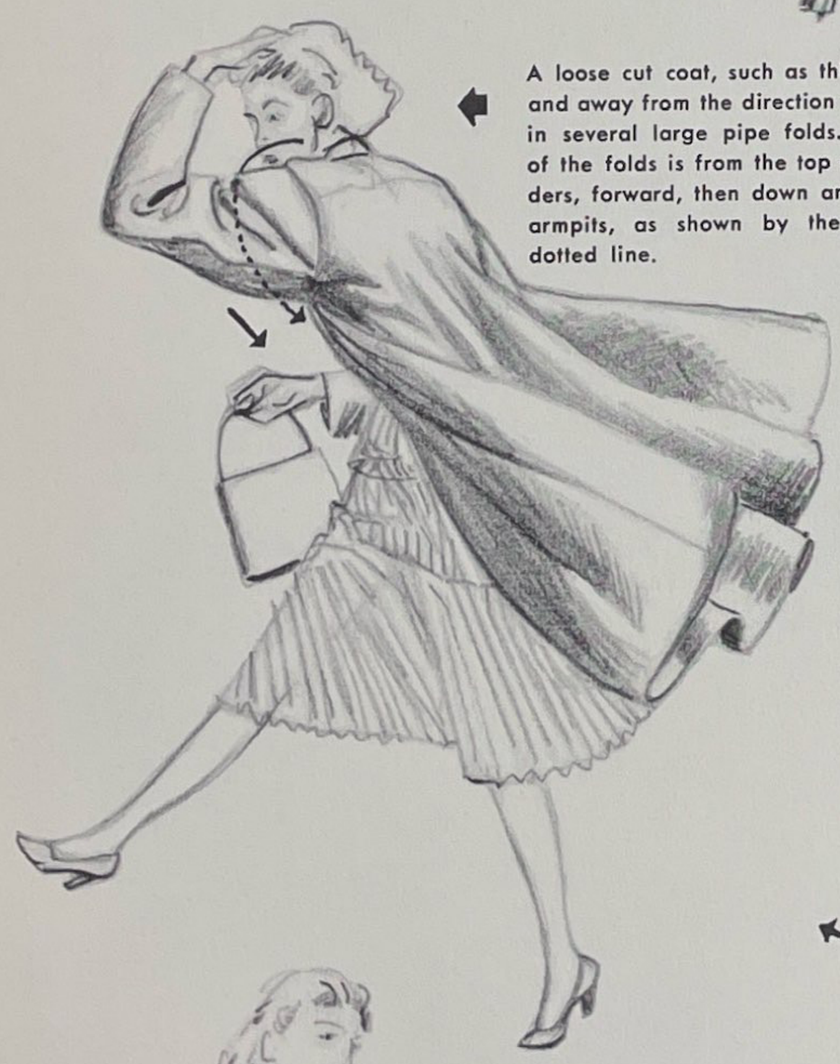




The short arrow shows the tension from the shoulder to the button, causing small diaper folds on the upper chest. The long arrow shows the **two** support points at the hips. As the skirt drops down at the back, caused by this bending figure, these two support points create large diaper folds to sweep from one to the other.

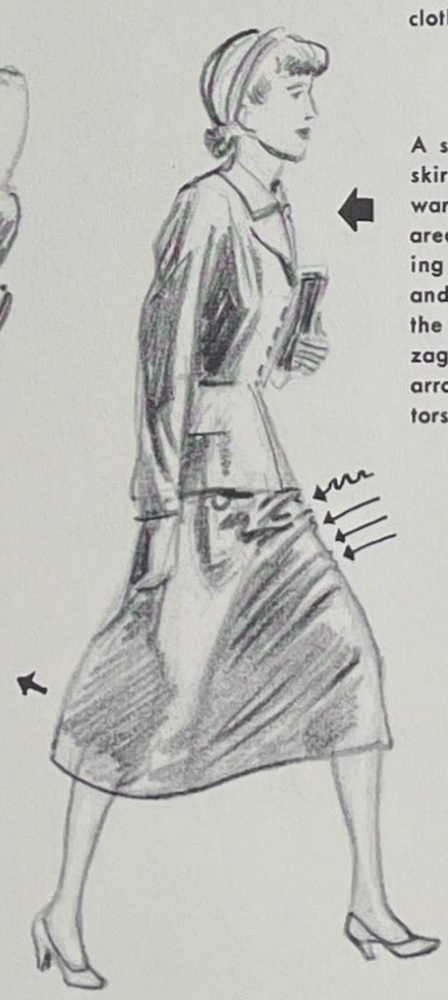


A loose cut coat, such as this, falls back and away from the direction of the action in several large pipe folds. The control of the folds is from the top of the shoulders, forward, then down and under the armpits, as shown by the arrow and dotted line.

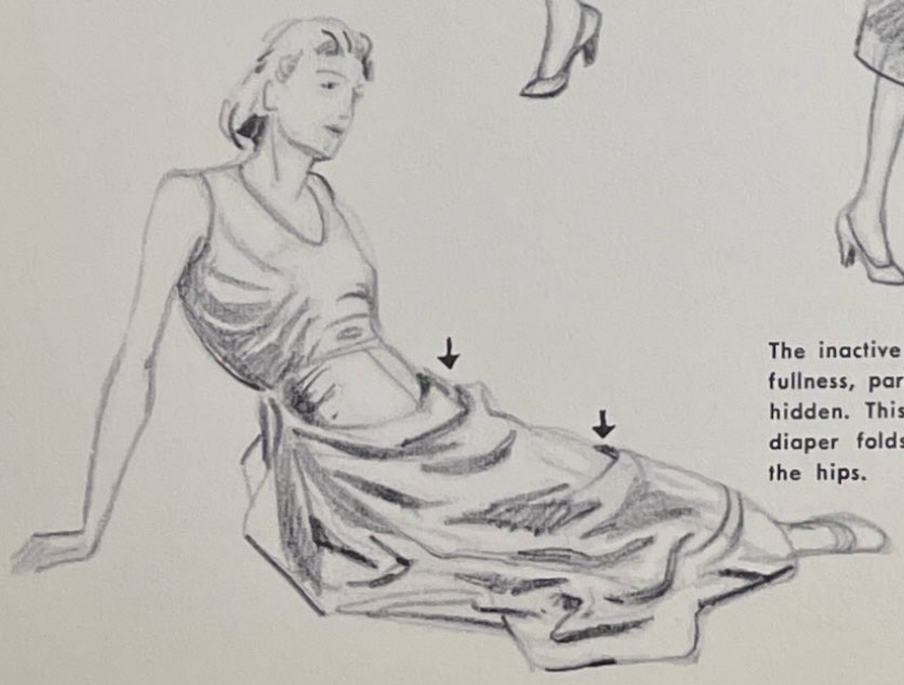


The major folds in this dress are caused by the style of the garment, rather than by the action of the figure. Tight folds occur at the gathering of the cloth on one hip. Due to the influence of gravity, the long pipe folds descend from the other hip where there is a surplus of cloth that is not under tension.

A side view of the skirt shows how the skirt "works up" as the leg thrusts forward. A group of folds occur in the slack area. They are caused by the cloth moving up and descending diagonally back and away from the tension. They follow the contour of the leg. A group of zigzag folds occur opposite the crooked arrow in the slack area near the leg-torso connection.



This illustrates how pipe folds follow the form of the figure. There is some slack cloth here and many folds, but the form of the figure predominates.



The inactive skirt is inert. Because of its fullness, part of the form of the legs is hidden. This fullness has caused a few diaper folds from the slight tension at the hips.

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Use determines the character of the folds

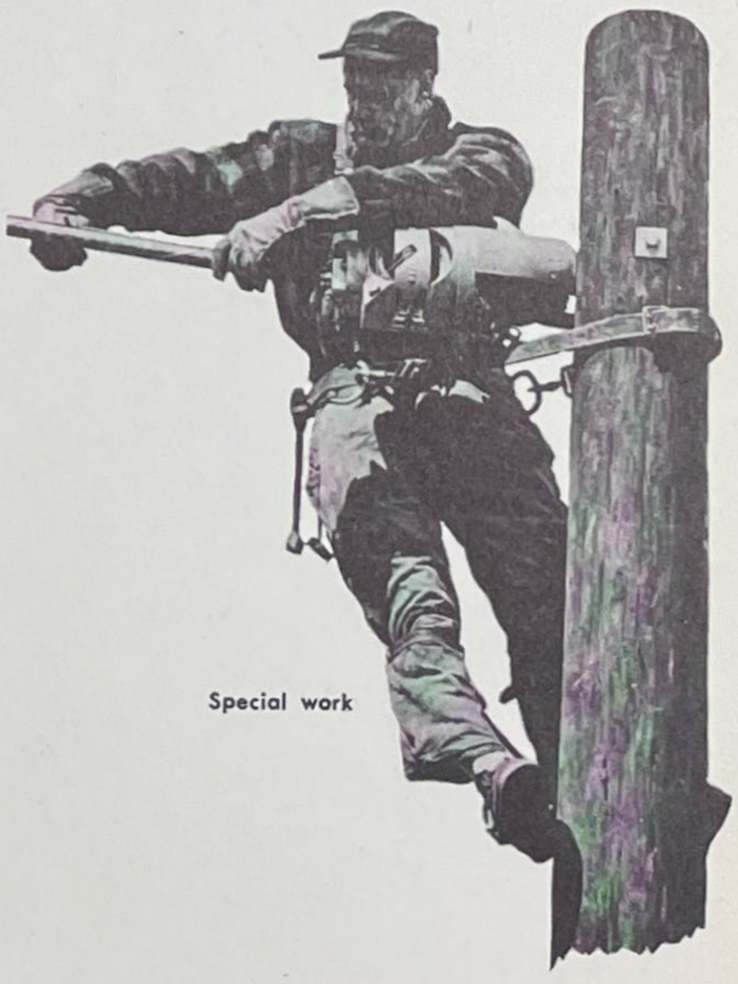
Ranchers

Logger

Gentleman

Laborer

Brand new!



Special work

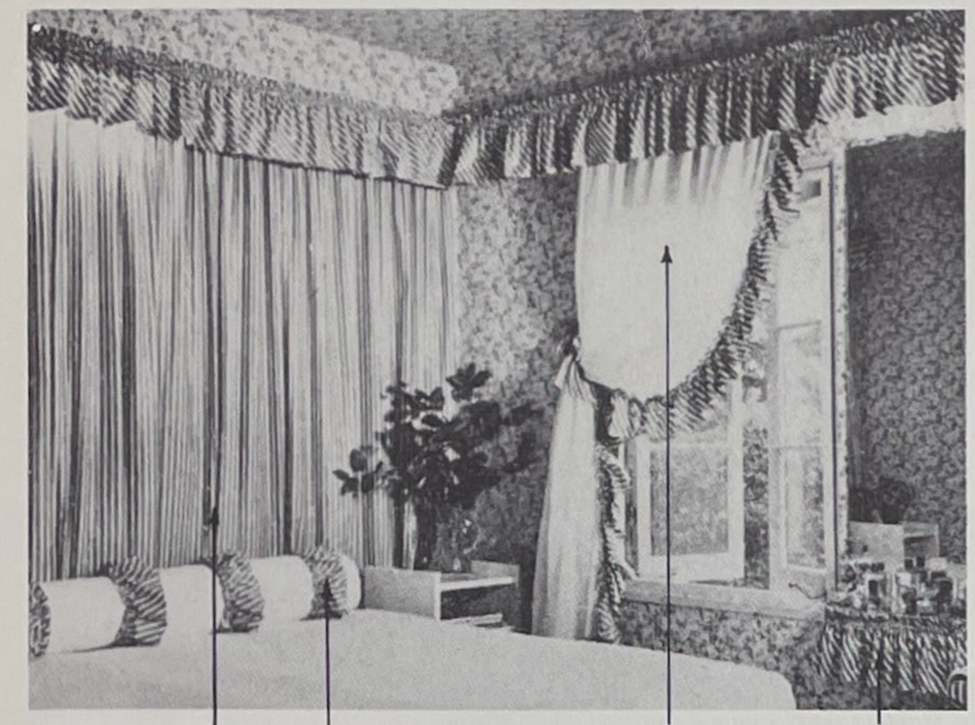
Things to remember

The final character of folds in garments depends upon the activity of the figure, *plus the use and cut of the garment*. A working overall is different from a new overall. The cowboy's levis develop folds determined by, and characteristic of, their use. The well-dressed executive has few "set" folds in a well-pressed suit that has little hard use or intense activity. *You* must *OBSERVE* and *STUDY* the *characteristics of the particular garment you are drawing*. The laws of folds are constant, but the final interpretation must be in character with the subject and the use of the garment. We cannot show them all to you. To make our point, we show here a few examples that illustrate and emphasize the idea.

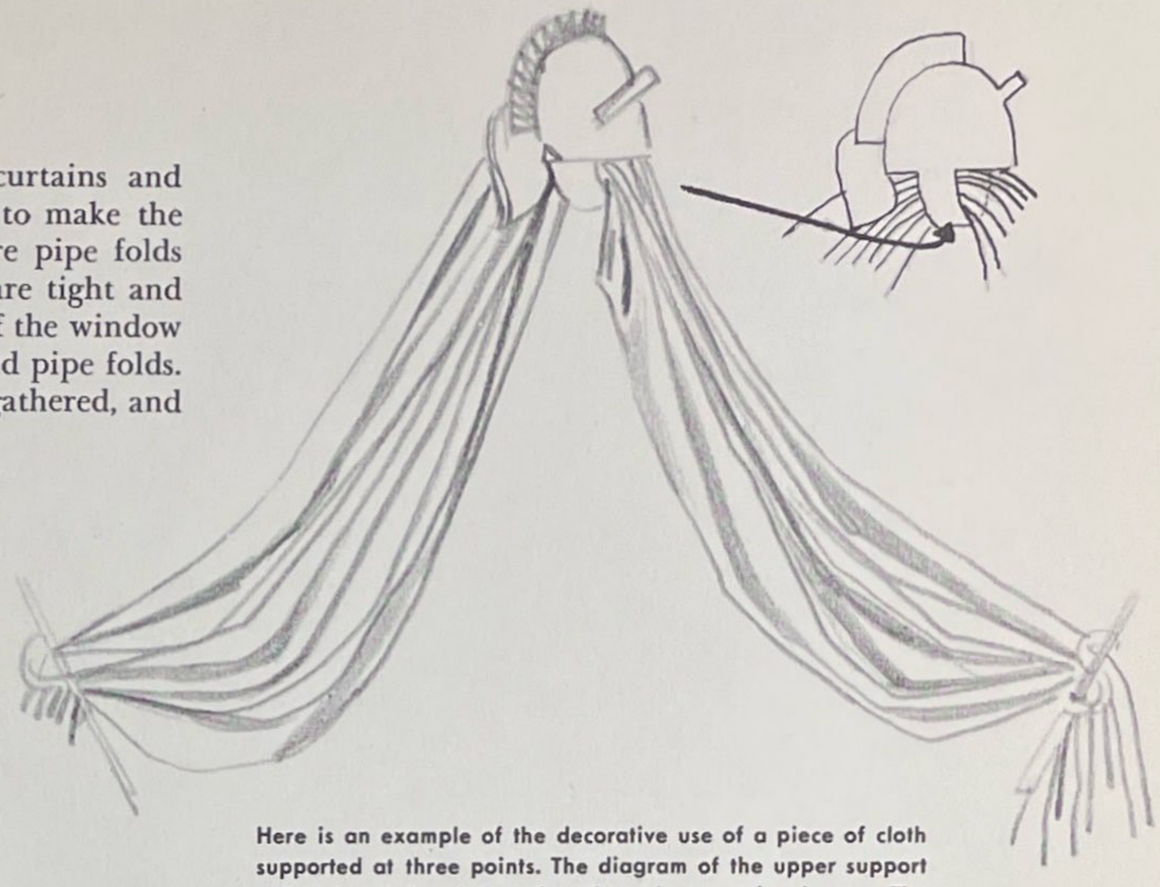
Drawings from illustrations by members of the faculty.

Still life

The most widely used forms of drapery in still life are curtains and drapes. Various methods of support and tension are devised to make the cloth hang in different, decorative ways. Most of the folds are pipe folds or sweeping diaper folds. The pipe folds vary in form, some are tight and gathered, others are long and sweeping. Tie-backs at the side of the window are often used in curtains, giving a sweeping curve of diaper and pipe folds. At other times, small condensed folds occur where the cloth is gathered, and the edges project in rippling ruffles.

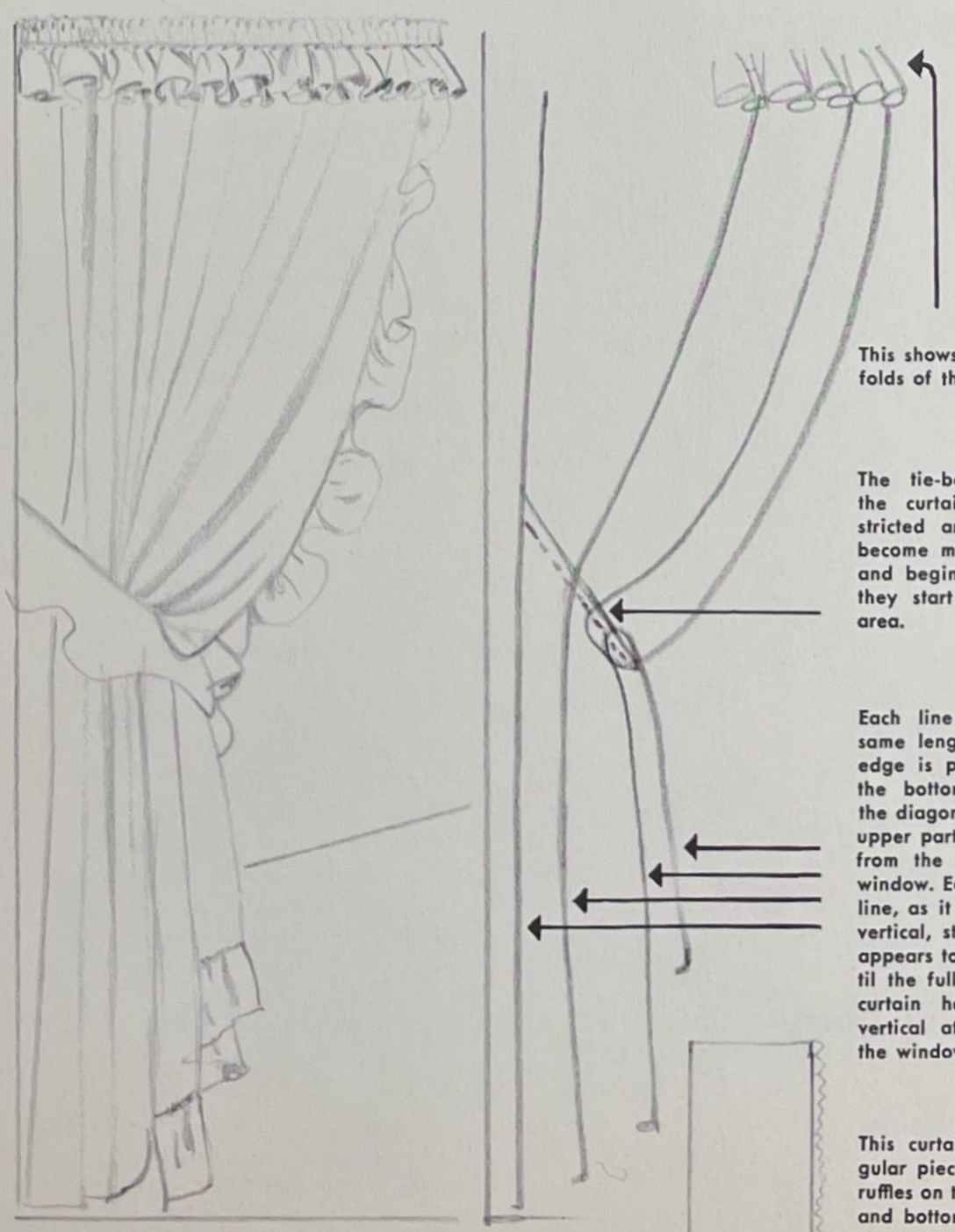


Here is a wide variety of pipe folds.



Here is an example of the decorative use of a piece of cloth supported at three points. The diagram of the upper support point shows the cloth going through a restricted area. The folds tighten as they pass through this opening, and then flow from both sides in long sweeping folds, to the two, lower, subsidiary support points. Influenced by gravity, the slack falls on the inside of each of the two curves.

The transparent curtains show three, overlapping groups of diaper folds. Notice how the long graceful diaper folds intersect near the center of the dip. The ruffles on the edge are bell-shaped pipe folds, tightly gathered at the attached edge and widening at the outside.



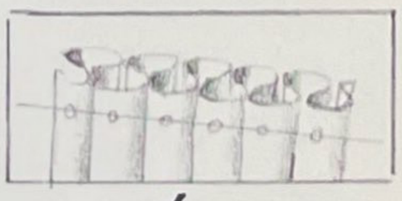
This shows the tight pipe folds of the ruffles.

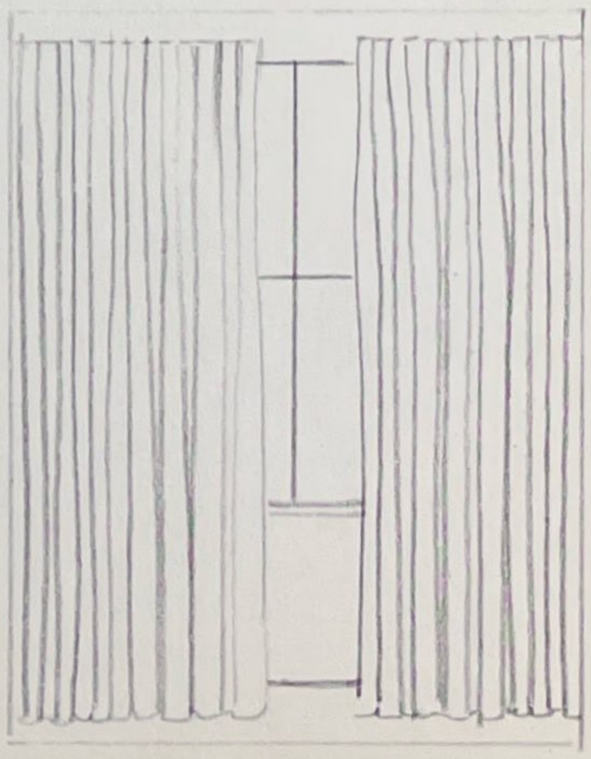
The tie-back condenses the curtain into a restricted area. The folds become more condensed and begin to tighten as they start to enter this area.

Each line must be the same length. The inside edge is pulled up from the bottom because of the diagonal hang of the upper part of the curtain from the center of the window. Each succeeding line, as it becomes more vertical, steps down and appears to be longer until the full length of the curtain hangs perfectly vertical at the edge of the window.

This curtain is a rectangular piece of cloth with ruffles on the inside edge and bottom edge.

This diagram shows the top of these simple pipe folds. It shows how the cloth is gathered at the top, or support points, for the curtain shown below. Maintain this round feeling when you draw them.





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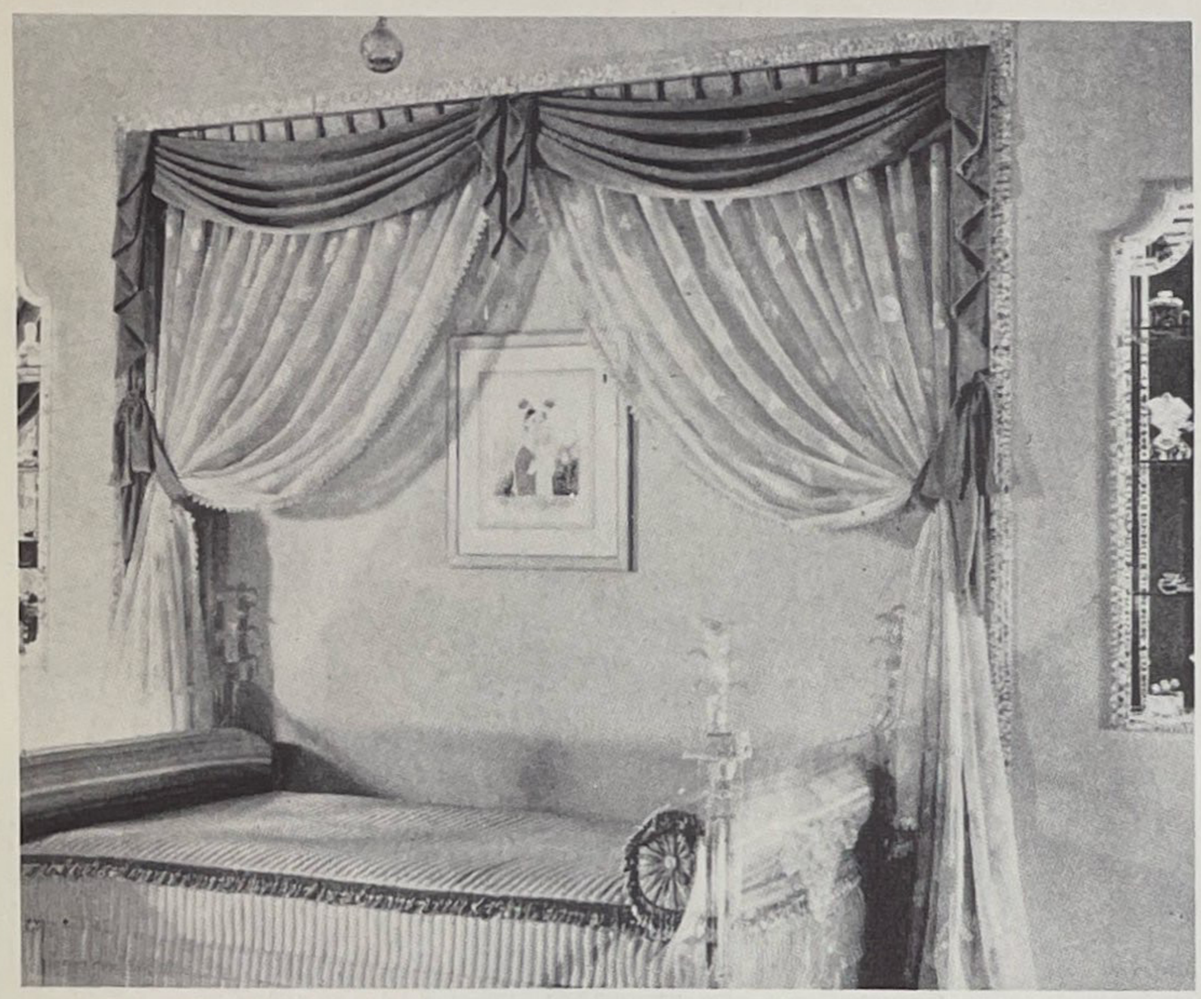
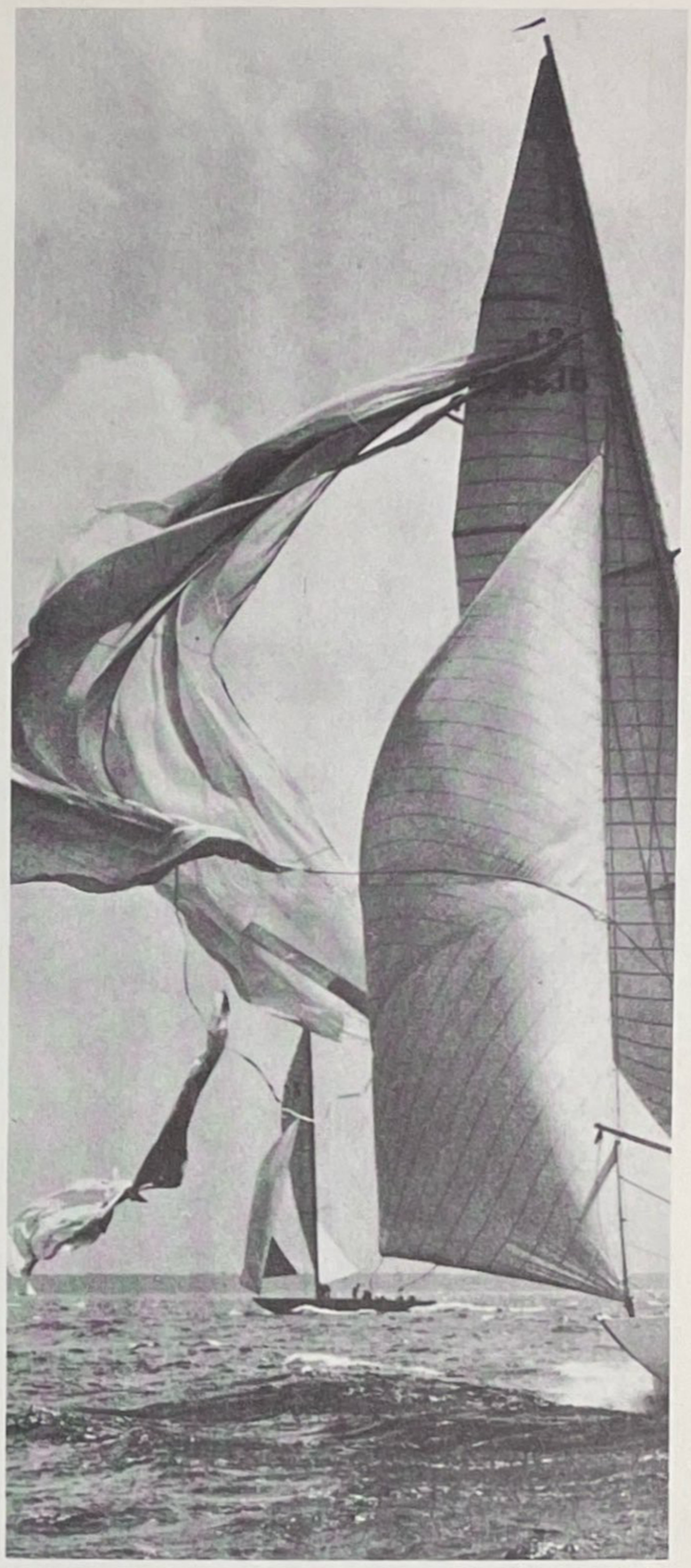


Above are curtains that contain diaper folds, pipe folds and drop folds, arranged to give a decorative feeling to a wall area.

Study the rhythm and direction of the folds in this turban. The mass of folds on the left cross the top of the head diagonally. Those on the right, fold under this mass in a group, following the head contour and presenting a cohesive mass.



Here is a large mass of cloth in motion supported from a single point. Basically these are drop folds with various individual types of folds, making up the whole.

Observe and study

These photographs show you the actual use of some of the folds we have discussed in this lesson. In your daily activities, study the use of cloth and the structure of the folds that occur. Analyze what you see. You will find that the laws of folds are always present. It will aid you in drawing folds if you first understand and study the structure and function of the cloth before you start to draw.

Here are diaper folds, pipe folds, and drop folds in an individual arrangement. Contrast the way these folds (which are the same folds that are in the upper left-hand picture) are used and the effect they give.

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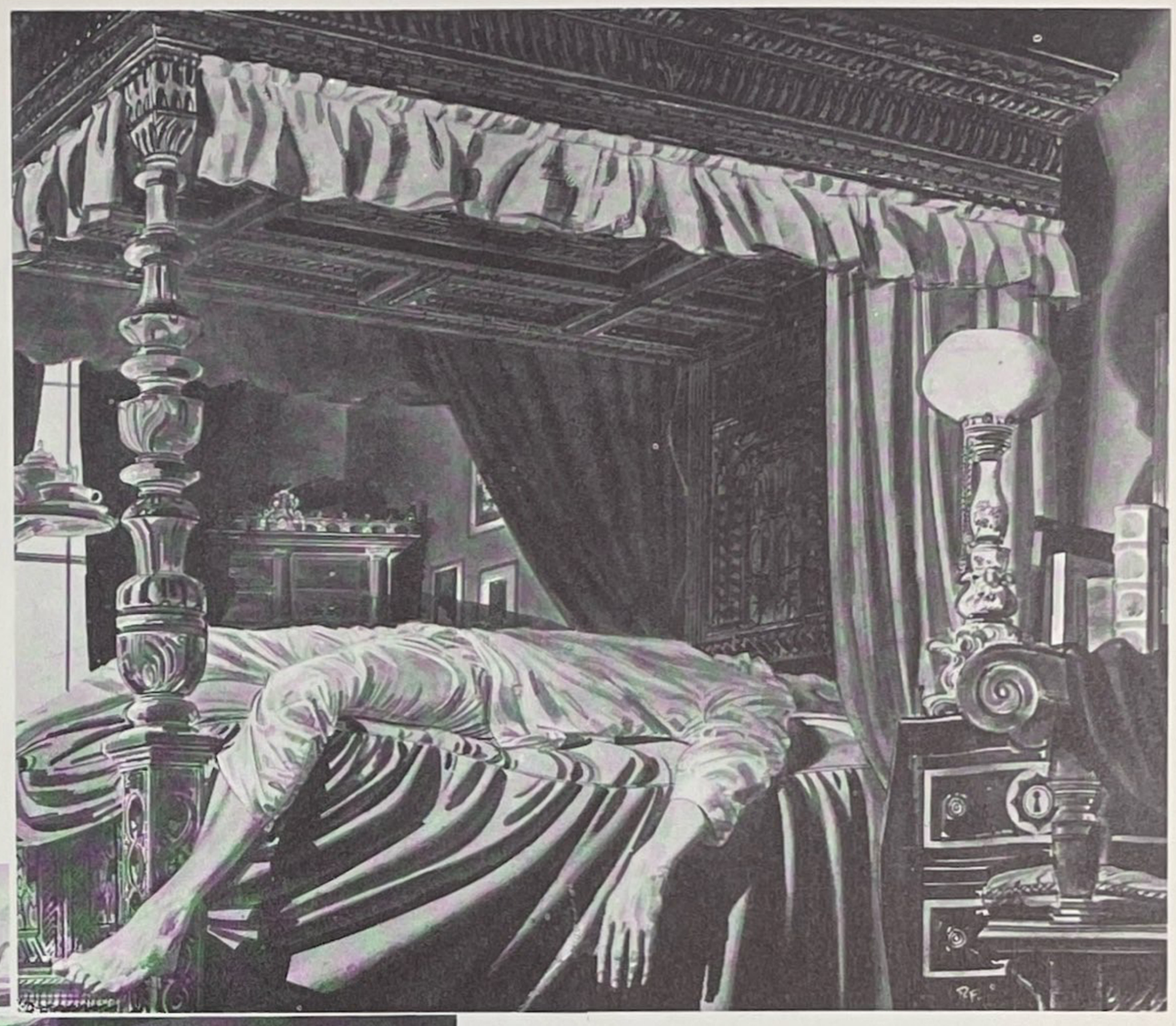

Interpretation

In these illustrations, all by Robert Fawcett, study how the artist used the drapery to help characterize the situation. In the drawing in the upper left, notice the difference in the character of the drapery *behind* the figure and the drapery *on* the figure. Each has a different function that has been carefully considered in planning the picture. The picture directly above shows a rhythmic motion in the bed covering, all folds radiating from a point under the prostrate figure. The folds on the figure itself show clearly the solidity of the underlying form and are of a different nature from those of the bed cover. To the left, the sleeping Mexican has folds born of use, and the irregularity of the folds is drawn consistent with the attitude of the figure and the character of the light-weight cotton garment.

Summary

Good drawing is good thinking. Observation, study and analysis are necessary to correctly draw drapery. You must first *understand the form that is to be draped.* We recommend that you *always draw the form first,* then study the tension and support points of the form as you visualize it draped. These points will vary in the type of drape, so you must consider the tension and support points in relation to the design or cut of the garment. Careful thinking is required to draw the draped figure in its many attitudes and actions. It is chiefly a study of tensions. None of these requirements is difficult if you thoroughly understand the form. *REMEMBER* – the laws of folds are known by the following names:

Pipe, Zigzag, Spiral, Diaper, Half-lock, Drop, and Inert

They are governed by:

GRAVITY – SUPPORT and TENSION – FUNCTION

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Costume

It is often thought that costume is historical, something foreign or different from what we are wearing. It is not. You must think of costume as the clothes that are worn today. *Any garment that drapes a figure is a costume.* For the illustrator, today's fashion or working clothes are the costumes he will be drawing most of the time. The first part of this lesson on drapery used today's average clothes to teach you the laws of folds. We used today's clothes to relate the subject much closer to your needs. Most men's clothes fall into pretty well defined classes and there is not much variety among them.

In that respect, women's clothes are much different. The range of styles and designs is so wide that it nearly defies classification. However, upon analysis you will find that they can be classified by trends. For different periods, the dominating characteristics can be isolated. Either skirts are knee length, ankle length or calf length. They are either full or tight. These are basic considerations for the artist. From the basic structure, careful study of the detail must be made. This means the character of the material, decoration, weave, weight of cloth, fullness, etc.

Function

Costumes are designed for different functions. Correct costuming demands a study of the selection of the correct garment for the function. Historically, the costume has always been a symbol of the work or activity of the person wearing it – such as the knight, shepherd, sailor, merchant, etc. Today, we have special garments for nearly every class of work and for nearly every social function for men, women and children. The best possible references are today's fashion and service magazines, plus your own careful observations of the costumes of the people around you. The function of the garment determines its design. The design influences the detail and character of the folds. You must give this careful consideration. For example, tight upper and slack bell-bottom trousers of a sailor will not have folds similar to a pair of slacks where the upper area around the hips is loose and full. The fundamentals will remain, but the tensions and supports, although they do not change position, will change in intensity because of the fullness or tightness of the garment. When drawing any costume, folds and drapery are a controlling factor. The first important step is to *get the total shape and the basic folds correct.*

Source of reference

All competent artists keep clippings of as many current costumes as possible on hand, correctly filed as to their designed use. In addition, a collection of current magazines,mail order catalogues and service publications offers ready reference. A good model wearing the correct costume, to either photograph or to draw from, is recommended. For historical costumes, your public library usually has a good selection of illustrated books. Your book store should have many available for purchase. The *National Geographic Magazine* is full of local, foreign, and native costumes, and is used as an authority by most artists.

Be alert

There is no better way to do good work in costume than to be alert and observe the costumes around you. Your greatest knowledge will come from observation and analysis. How well you observe and analyze, will measure the final result of a costume drawing. You *must* see and understand a costume's *function, shape* and *character.* You *must* drape it on the figure considering the laws of *gravity, support* and *tension.* You cannot avoid any of these "musts" or your costume drawings will be the first to tell on you.

History

The influences that have affected costume are many and varied. They start from man's need to keep warm and perform his tasks. As man progressed in civilization new discoveries and inventions created new duties. These in turn demanded new costumes. Everything from ancient architecture

to wartime food rationing, from The Crusades to woman's suffrage, has exercised an influence on costumes.

Regardless of the influences and derivations, definite forms and shapes of garments can be classified by decades and centuries. To the artist, this is of greater importance than any other factor because the total appearance of the costume symbolizes the period. Combined with the shapes are colors, textures and patterns, as well as the various accessories — such as footwear, headgear and ornaments. All of these parts become a whole that has a characteristic shape when draping a figure.

All costume is now moving toward a unification as the world becomes smaller and few remote places remain. In the past, thousands of small sections had their own individual costumes. Some have remained the same for centuries. Others have changed, as explorers and settlers have penetrated the isolated districts. The complexities of the subject are too great for detail here. The important point is to understand that a record is available on the clothes worn by people for centuries and many books have been published on the subject. On this page and the page following we show you the simple evolution of costume in fifteen steps. Keep in mind that we have shown the *characteristic costume* of the period. The fifteen examples were picked to illustrate where basic changes occurred.

Egyptian, 3000 B.C. to 500 B.C. A straight dress hanging from below the breast and a simple loin cloth.

Babylonian, Assyrian, 1500 B.C. to 600 B.C. Two garments were worn — a fringed shawl and a sraight, fringed tunic.

Greek, 2000 B.C. to 100 A.D. Two rectangular garments were worn — one as an under garment and the other as an outer one.

Roman, 500 B.C. to 500 A.D. The wrap or toga was worn by both sexes. It was an elaboration of the Greek costume.

Byzantine, 500 A.D. Greek, Roman and Oriental influences are evident in these silk damasks and rich brocades.

Europe, 1200 to 1400 A.D. Woman: Full tunic or cape, loose, full sleeve, fitted wrist. Man: Belted tunic, brocades and velvets.

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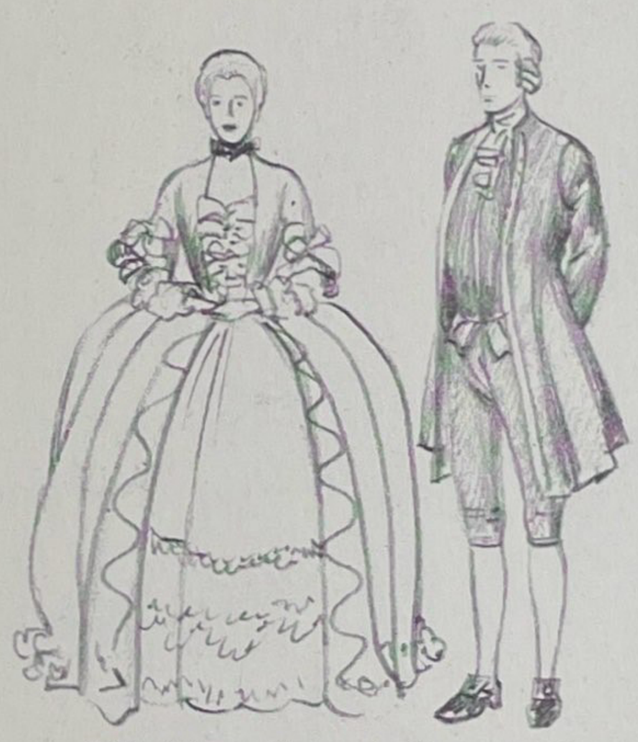
1300 to 1400 A.D. Start of the Rennaissance. Woman: Dress hangs from shoulders. Man: Shoulder cloak and short tunic.

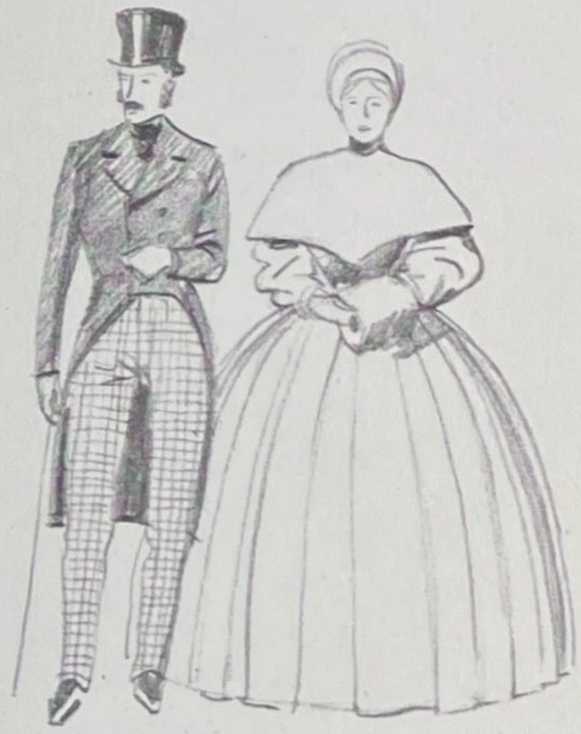
1400 to 1500 A.D. Woman: Start of puffed sleeve and high waist. Man: Ruffled collar, short breeches.

1500 to 1600 A.D. Woman: Puffed sleeve, fitted waist, wide skirt. Man: Breeches (short trousers), fitted jacket, hat with brim.

1600 to 1700 A.D. Woman: Large puffed sleeves, tight bodice, wide, large, full skirt. Man: Breeches, fitted jacket, leather boots.



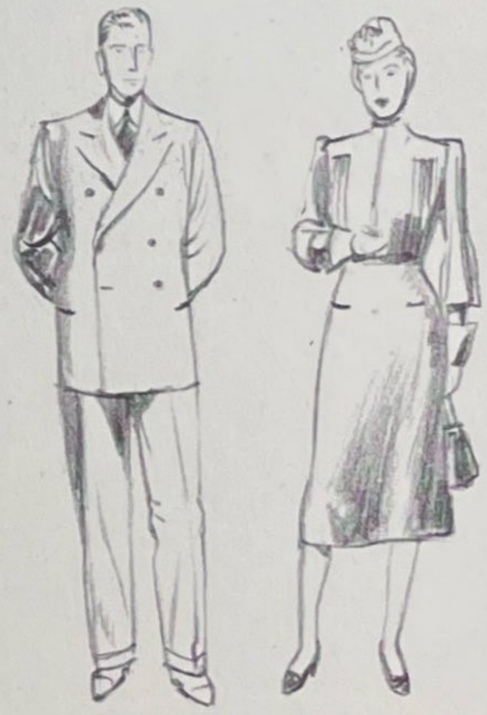
1775. Woman: Narrow shoulders, extremely wide skirt, bows and lace. Man: Fitted coat with flare, vest, short, tight breeches.



1840. Woman: Hoop skirt, wide collar, full sleeves, tight pointed bodice. Man: Frock coat, long plaid trousers.

1890. Woman: Padded hips, bustle, tight bodice, high neck. Man: Short, high-buttoned coat, long trousers, bow tie.

1910. Woman: High collar, fitted bodice, smaller skirt. Man: High collar, sack suit, peg top trousers small at the ankle, cuffs.



1940. Woman: Short skirt, square shoulders, high neck, small hat. Man: Little difference in his style then and now.

On the following pages are examples of how faculty members have solved problems in costume research. Study these examples carefully, not only from the standpoint of research *but also from the standpoint of drapery.* ➡

An important lesson in brevity of costume — Stevan Dohanos

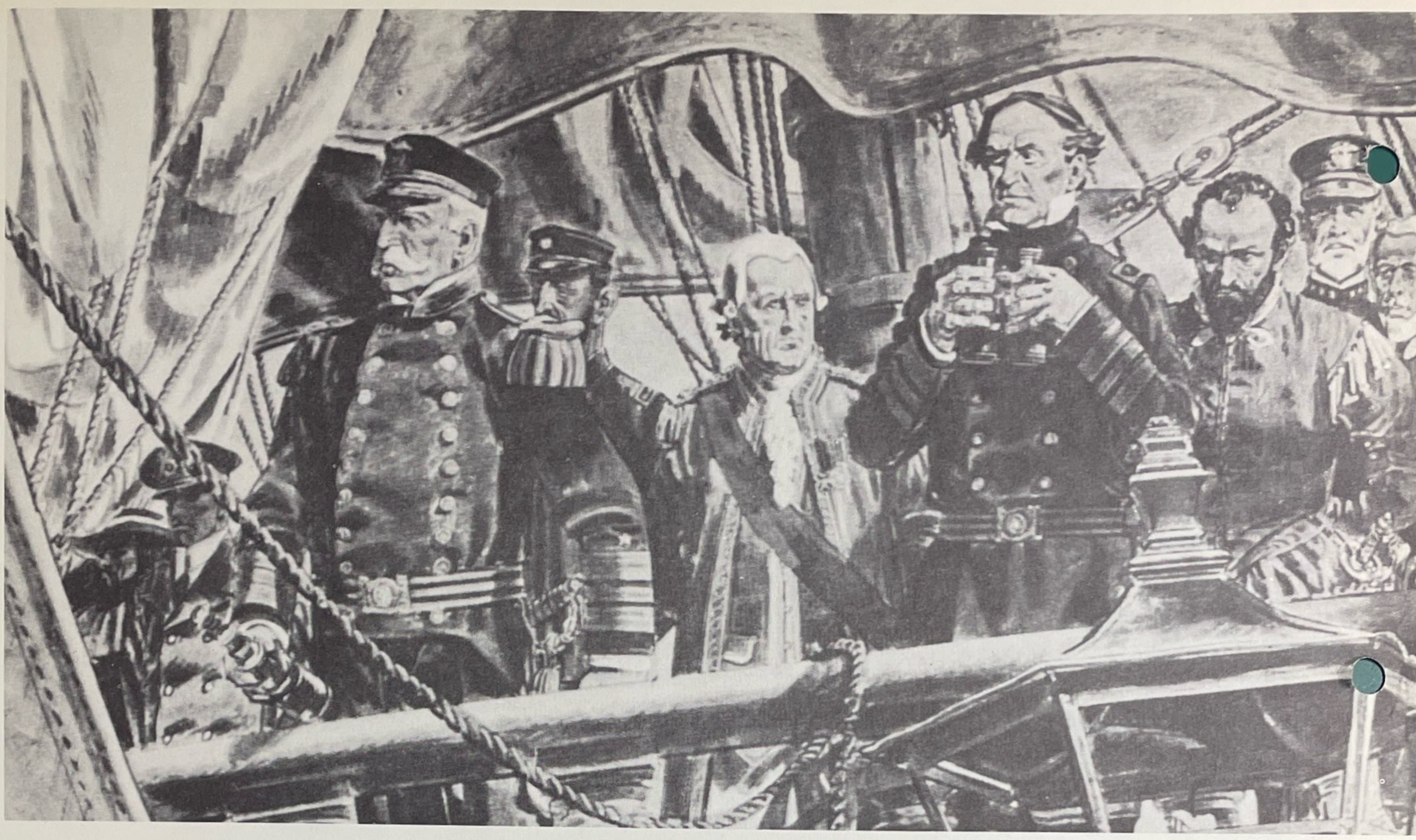
In the illustration below which depicts a South Sea native blowing on a conch shell and perched on the top of a coconut palm, we are concerned with a costume that is very brief. Because of its extreme simplicity it must be just as correct, if not more so, than a more elaborate costume involving many garments and accessories. No matter how simple the garment worn by a model is, it pays dividends to the artist to spend time and effort securing it for the posing sessions.

To find authentic information for this Polynesian story illustration I took these three logical steps:

1. I consulted maps in my collection which gave me additional geographical places in the area not mentioned by the authors, Nordhoff and Hall, in their manuscript. This is extremely helpful because much of the pictorial reference you find will be applicable to the specific place in which the plot is laid.

2. I checked picture files and libraries for pictorial information. The native garb for an islander proved to be a sarong and headdress similar to those shown in the photographs below. The headdress in this case was finally authenticated and sketched at the Museum of Natural History. The text in the volume shown gave important facts about fauna and flora.

3. I purchased a piece of printed fabric for the model to wear, resembling the Tahitian garment as closely as possible. The headdress was devised from palm fronds and flowers secured at the neighboring florist's Added realism was gained by the model wearing these props. They assumed the correct action lines and created convincing lights and shadows.

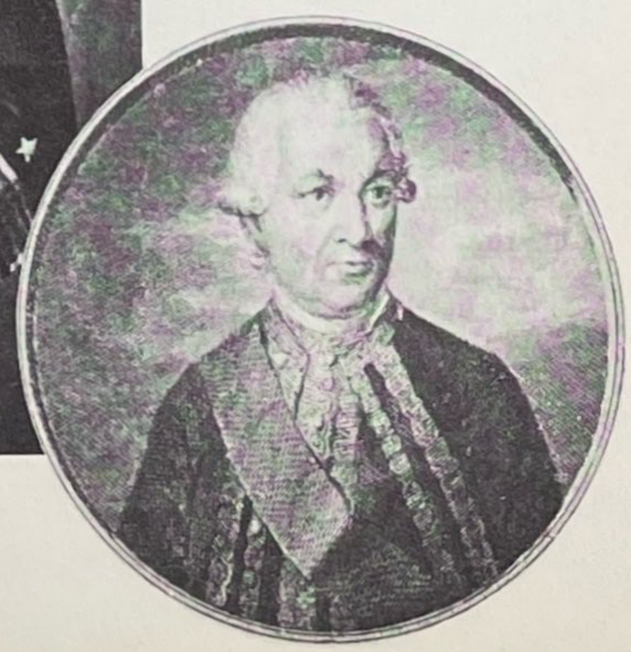


A variety of costumes – R.F. (Robert Fawcett)

Documenting the various costumes was a major consideration in the above illustration since the variety of costume provided much of the provocative element demanded by today's magazines. The necessary authenticating evidence came from the picture collection of the New York Public Library (nearly all large libraries have such files) which contains a vast number of clippings from every imaginable source. The pictures are admirably classified to permit the easy location of any desired subject.

The costumes, in this case naval uniforms, were indicative of many distinct ancient and historical cultures. For this reason the essential characteristics of each one had to be carefully observed and accurately portrayed. This did not mean that the profusion of accessories – the epaulets, braid, swords, etc. – was of prime importance. The style of the underlying garments was my first consideration. The accessories could then be added to what I knew would be fundamentally correct costumes.

Naturally, I determined the picture's composition before rendering the detailed costumes. Notice, however, that when I did direct my attention to them I *translated* the available information in the photographs and steel engravings, seeing each piece of scrap in my mind as a model standing before me.



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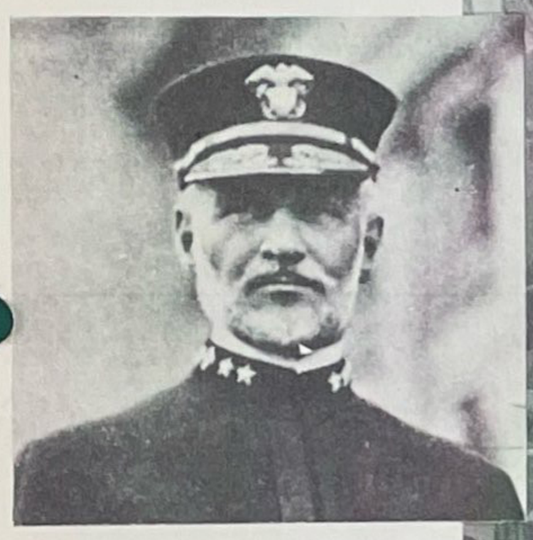

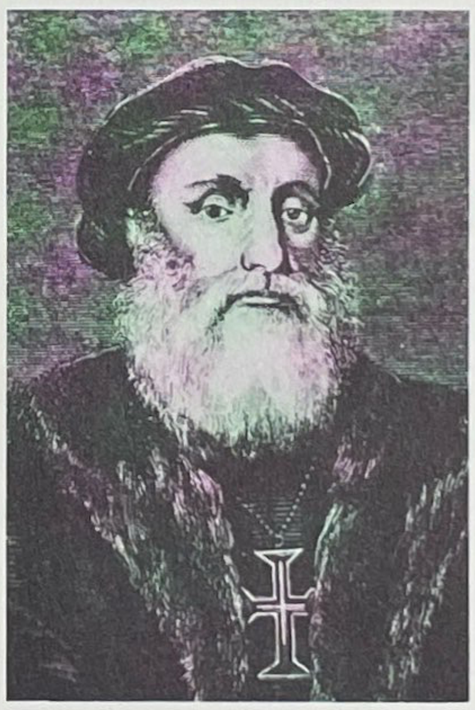

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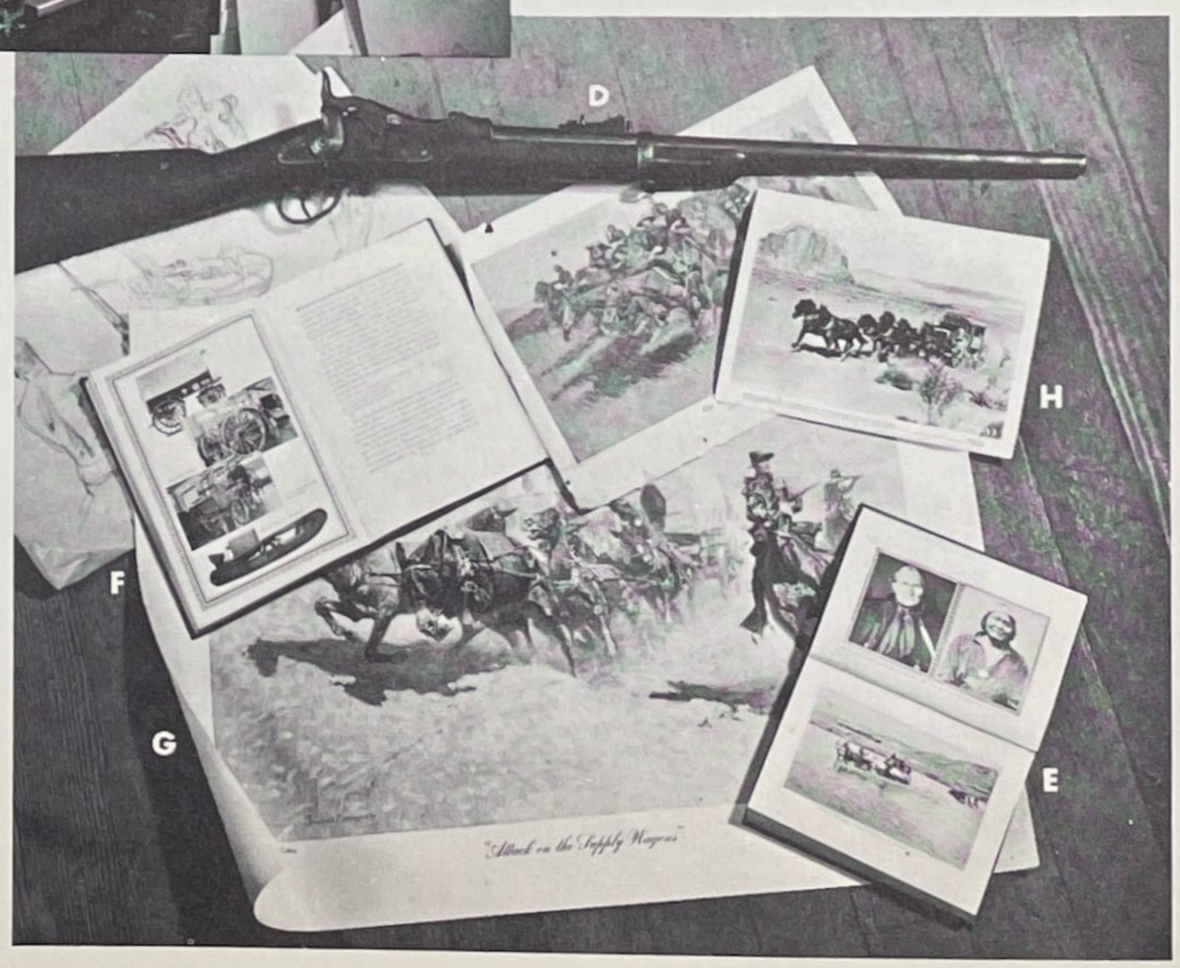
Costumes for a western story by HAROLD VON SCHMIDT

By checking and cross-checking my own picture files (left) and those of libraries and museums, I am usually able to authenticate costumes and props in my pictures. Sometimes, I have, or can locate, the actual objects to work from like the hat and bandolier above and the carbine shown below. When this costume research is done thoroughly, it always adds up to a more convincing final picture.



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The structure or composition of a picture may be determined by the design or silhouette of the costumes depicted. In the accompanying illustration it served only as icing serves a cake. It gives a finish. The illustration was photographed after the movement, tone and quality of light had been established. Only identifying detail was necessary to complete the illustration. With the picture structure and time of day established in the small color "rough" (A), I checked for costume and equipment.

My Stetson as shown (B) served for the hat on the cavalryman in the center of the canvas — creased front to back it became "regulation" and was used on the cavalryman to the left. The detached tail of a war bonnet became the pendant of the buffalo-horned, fur headband of the Indian on the white pony. A Sioux shirt on one of our sons served as a model for the one in the lower right-hand corner. Sketches made at the Museum of Natural History in New York City, from Comanche leggings were consulted for those on the figure pinned down by his pony.

Before painting the ponies I check the planes of the head against skulls in the studio (C) and our Shetland pony in the corral. I also check my files "Indian" and "Western" as well as clipped reproductions of my own "Westerns" — the first two to refresh my eye and activate my memory — the third to keep from repeating myself. Occasionally I find a photograph of a horse in a position close to the one I'm painting but my check here is to look over the characteristics of Indian ponies. I have a carbine of the period (D) and a blue "G. I." bandolier.

Grandfather's army spurs on old boots and a pair of Arapaho moccasins solve the footwear problem. From sketches of Comanche moccasins I select the quill or beaded design and add the characteristic fringe that runs from toe to tongue.

The only research job here is the "escort wagons". Never having painted a picture of one I turned to the book shelves. *Trailing Geronimo* by Anton Mazzanovich contains a full-page reproduction of an old photo showing a "Wagon crossing the Gila River — 1881" (E). Date and locale were near enough but was it the right wagon? *A History of the Studebaker Corporation* (F) issued in 1924 has a picture of an "escort wagon" on page 62. The wagons in both were the same and the closeup gave me detail. A print of Remington's "Attack on the Supply Wagons" (G) provided a further check and showed harness. The "still" photograph (H) from John Ford's movie, *She Wore a Yellow Ribbon* shows the same harness but not the flat leather through which the hames protrude.

I was slightly shocked when I turned up the Remington print and found I had been influenced unconsciously by it — even though the thrust and counter-thrust of my composition are quite different. The author and Remington both knew cavalry procedure. The movie "still" I acquired while painting the illustration. It is of interest that even the "escort wagon" shown points to the left. I used a sweep to the left because the illustration in the preceding installment moved to the right while the action of the illustration in the first installment points directly at the observer. So you can't win.

I'm using this as an example of the fact that information is available on almost anything if you search enough. If this seems a lot of costumes, books and "scrap" to have on hand, remember this is my profession — I've been at it for thirty-five years. If I were a garage mechanic you'd expect me to have the necessary tools and parts on hand to do my job or if I didn't carry them "in stock," know where to find them.

Like any going concern, I must weigh cost of trips, books, artifacts and costumes against the value of the time spent in securing the same props and information when needed.

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Courtesy H. J. Heinz Co.

Drawing from the actual costume – PETER HELCK

In executing the above picture, I was fortunate in tracking down an authentic costume of the period for the foreground figure of the venerable Grandma. I say "fortunate" because I believe that getting the required information for your pictures, though difficult at times, is always worth the effort. After obtaining the costume, I drew and painted the figure from a living model, chosen also for her look of "rightness" for the period.

On the right is a photo recently taken of a model which shows the costume posed as I had drawn and painted it. Since I had the garments immediately at hand, it was not difficult to achieve the look of authenticity. Had I been unable to get the real costume, I would have resorted to photographs and I would have approached the painting with less freedom in the selection of the pose as well as less real information about the garment's themselves.

Fortunately, folds conform to the same laws today that they did in the early part of the century and during all other periods of history. Consequently I knew there was no mystery involved in rendering the drapery of this costume. With this assurance, I was able to concentrate on the characteristics of the dress that were indicative of the styles current in the early 1900's – full, mutton-chop upper sleeves, narrow lower sleeves and cuffs, full skirts, high necks, etc.

Lesson 15

Draperies and costumes

Famous Artists Schools, Inc.

FAMOUS ARTISTS COURSE
Student Work
Lesson 15

To Study and Practice

Select photographs of men and women from magazines and make simplified tissue overlays of the dominant folds in their clothing. Or pose friends and members of your family in various positions and make pencil sketches of their clothing. Study carefully the point of support, pull of gravity, tension and function of the folds.

Drape pieces of velvet, silk, satin or cotton fabric to produce each type of fold and you'll see for yourself how the different fabrics fall into the seven basic patterns but still retain their individual character. Make drawings of these different types of folds and materials. Finally, look once more at the period costumes on Pages 23 and 24 and do tissue overlays of them, noting especially how the characteristic folds are produced by the cut and fitting of the cloth.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1 - Draw the following prescribed clothes directly over the figures on Plate 1:

Bowler -- Tieless shirt with sleeves buttoned at the wrist, slacks

Girl Running -- Full Skirt, blouse, apron

Man Seated -- Shirt with four-in-hand tie, business suit with vest, coat open, thumbs hooked under vest, hat tipped back on head

Draw the folds in the clothing with simple brush or pen-and-ink lines similar to the large drawing on Page 12. Do not put any shading in the drawing. Before executing this Plate, work out your folds on tracing paper overlays.

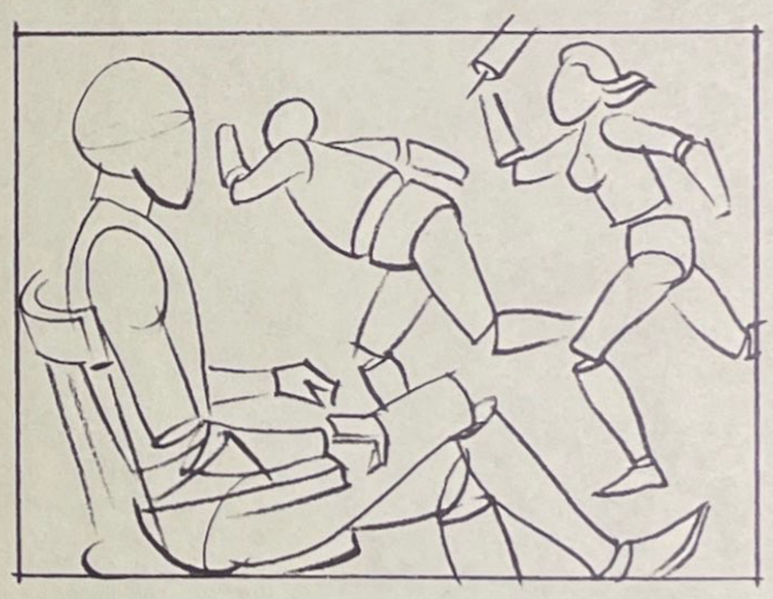
Mark this Plate -- ASSIGNMENT 1.

ASSIGNMENT 2 - Following the rough sketch shown at the right, make a 9 x 12-inch illustration of the following incident:

A young man dressed in a business suit is seated in the faded parlor of a small town boarding house. Suddenly he is startled to see the owner of the boarding house, wearing work pants and a shirt without a tie, run through the room closely pursued by his wife. She is wearing slippers and a housecoat.

Do this illustration in wash or opaque on an 11 x 14-inch piece of illustration board.

Mark this sheet -- ASSIGNMENT 2.



IMPORTANT. Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the Lesson Number and Assignment Number. For criticism and grading, mail ASSIGNMENT 1 and ASSIGNMENT 2 to:

FAMOUS ARTISTS COURSE
Westport, Conn.

BE SURE to fill out the return shipping label and enclose it with your assignment. This helps a lot in getting your assignment back quickly.

C-215B